Wizardry and Witchcraft

Daniel Armyr

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ABSTRACT

(xx)

DISCLAIMER

This book contains some language and ideas that might be considered adult-oriented. Parents should, as always, take an interest in what their children read and judge if it is appropriate for them.

Wizardry and Witchcraft is a game. Be mature about it. You are not a wizard, so do not try to jump out your window with only a broomstick to sit on. And remember, the only rule is: There are no rules. These are my and other individuals' visions. You play any way you want, and role-playing at its best is always free-form. When you feel comfortable with the ideas, throw out the rules and be free at last. Enjoy the reading!
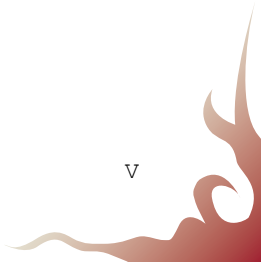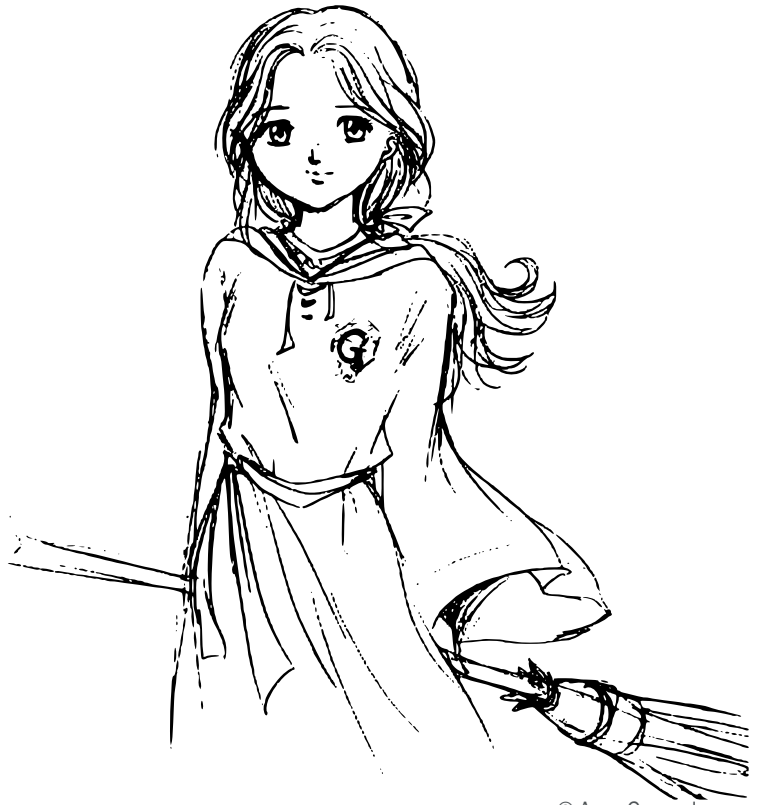
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Contents

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Detailed Contents

List of Tables

List of Examples

Chapter 1

Introduction

What is an RPG?

In your hand you hold a Role Playing Game, or an RPG as it is commonly called. An RPG is a game, a social game where each participant takes on a role of a person and pretends to be that person. Together the participants then tell stories. This book is a guide that will help you tell such stories.

What is this RPG?

With this RPG you tell stories of wizardry and witchcraft. Stories of people educated at a school of magic. Stories rooted in fairy-tale but set in a setting of today, or at least yesterday.

This RPG was inspired by the works of J.K. Rowling. She told a story about Harry Potter whose atmosphere has in-

spired millions. With this book you will also be able to tell such a story together with your friends.
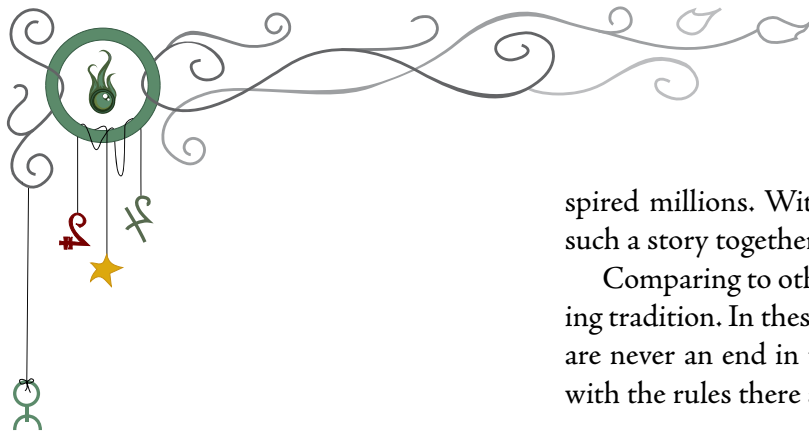
Comparing to other RPGs, this game follows the storytelling tradition. In these games, there are rules and dice, but they are never an end in themselves. The story always comes first, with the rules there as an enhancement.

How does the system work?

Several good role-playing systems have been published in the last two decades like Storyteller System™[1], Action!™[2] and Ars Magica™[3]. Most of these are commercially licensed or difficult to adapt to the atmosphere Wizardry and Witchcraft wants to convey.

A home made system, greatly inspired by its predecessors is therefore used, where the rules are few and the exceptions fewer. Here follow the essentials needed to understand the game.

Glossary

A few terms are commonly used in this book that may not be familiar.

Player

The player is you. The actual and real person holding this book. You create a character and use it to play this game.

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1   Storyteller Sytem™ is owned by White Wolf™ Inc
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3   Ars Magica™ is owned by White Wolf™ Inc.

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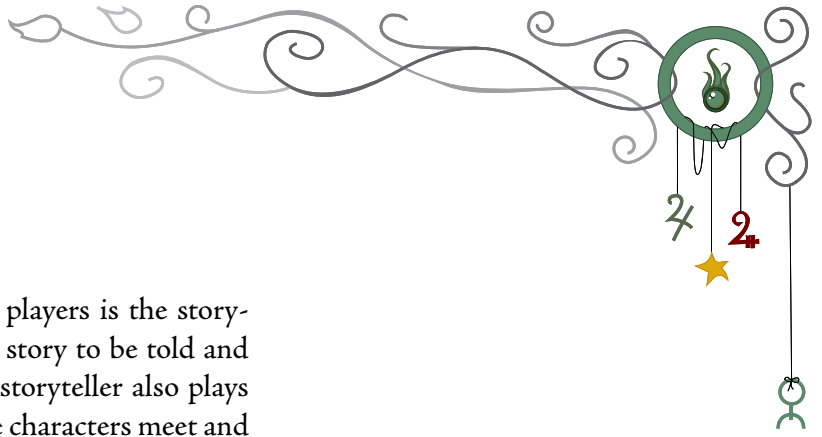
Storyteller

In Wizardry and Witchcraft one of the players is the storyteller. The storyteller comes up with the story to be told and takes care of the flow of that story. The storyteller also plays all the antagonists and the extras who the characters meet and interact with.

Traditionally, the storyteller is the same person throughout a whole sequence of game sessions, but round-robin schemes have become popular recently. In this text, the storyteller is generally abbreviated ST.

Character and Character Sheet

The character is the person you play within the game. The character lives within the world of the story and has his own history, her own motivations, and you as a player interpret these to decide your characters actions. Besides the player-controlled characters, there non-player characters or NPCs. They are the antagonists and all the extras controlled by the ST.

The character sheet is a paper that describes all the details of the character. It keeps track of all the numbers used by the game system. However, the character sheet should include notes about everything important, from notes about who they know to descriptions of their looks.

All player controlled characters must have a character sheet and the important NPCs should have one each as well. For details about the character sheet, see the chapter CHARACTER CREATION. On the very last page of this book you also find a character sheet template that you are free to copy for use with this game.

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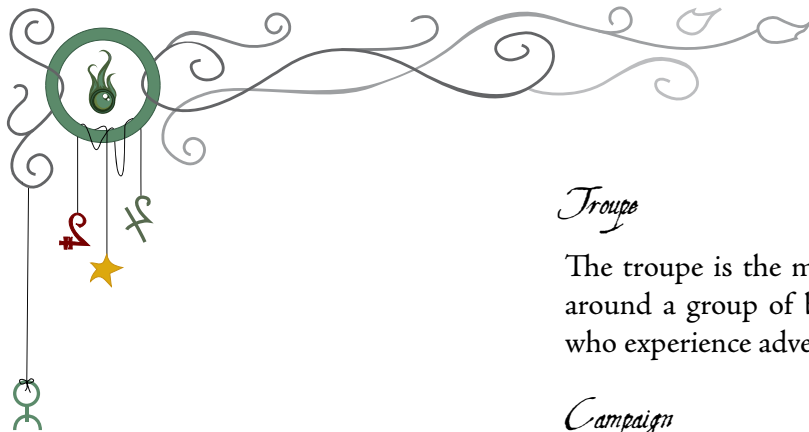
Troupe

The troupe is the main cast of the story. Most stories focus around a group of beings with some form of common goal who experience adventures together.

Campaign

The campaign is the entire story to be told. It has a beginning, a middle and an end. Use all the tricks of how to write a good story you learned in elementary school; introduction, presentation, build-up, climax, and resolution. As with books, a good story is usually too long to get through in one evening. Therefore, there are sessions.

Session

A book is split into chapters. The sessions are the chapters of an RPG. A session is one meeting of the players and just as a well-planned chapter encompasses one intuitive unit of the story, so should a session.

Scene

The session is the main logical unit of a story, but sometimes a shorter unit of time is required. The scene is a fuzzy unit of time, encompassing one "event" of the session. This is usually the time spent by the troupe at one location, e.g. a board meeting, a single match in a sports-event, or the ride home from work.

Round

The shortest unit of time is the round, used when concurrent time between the characters is important. A round is three to ten seconds long and during this time each character can do one action.

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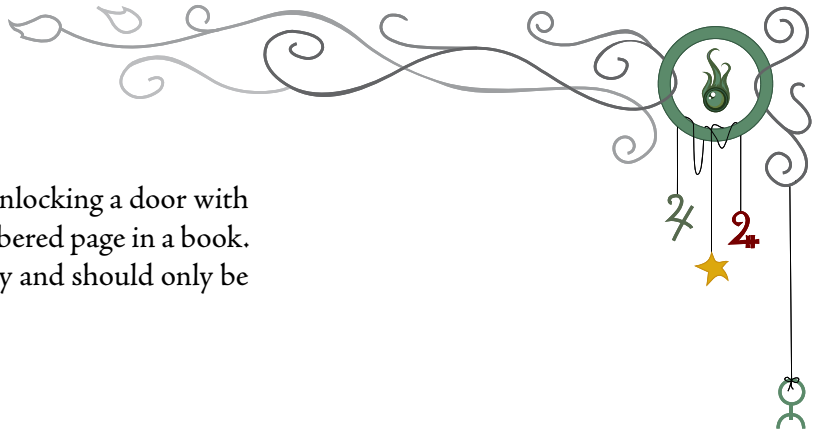
An action can be getting off a horse, unlocking a door with a key, casting a spell, or looking up a numbered page in a book. Rounds slow down the story considerably and should only be used when fairness requires it.

Dice

Dice are used whenever a character does something that will not obviously succeed. The system in Wizardry and Witchcraft is based on twelve-sided dice, or d12s.

In the typical die-roll, the player announces they wish to do something, called an action. The ST decides what skill is best suited and sets a difficulty using the table Difficulty Levels to the right. The player then rolls the die and adds appropriate modifiers from his/her character-sheet to the die result. The total is then compared to the difficulty the ST set and if it is equal to or higher, the action is a success.

Sometimes it matters how well the action succeeds. The *margin of success* is a measure of this and is defined as the difference between the total and the difficulty.

Sometimes the ST should roll the die secretly and not tell the players the exact result. Examples include rolls to lores and rolls to social skills where the character may not immediately realize if their action was a success or a failure. With these rolls, the ST should explain the apparent results to the players without revealing the actual die result.

Some die results, that is the actual figure that shows on the die rolled without any bonuses of any kind added or subtracted, are considered special. They are the fumble and the unlimited roll.

Difficulty Levels

Difficulty	Description
5	Trivial
7	Easy
9	Common
12	Hard
18	Insane

Fumble Level

Difficulty	Description
0	Zen calmness
2	Common
4	Stressful situation
6	Combat situation

Die roll

Fred's player declares Fred wishes to get out of bed.

The storyteller declares he should use his Crude Physical and Athletics stats to do it and that the action has a difficulty of 9 as Fred was out late last night and is very tired.

Fred looks at his sheet and finds he has 2 in Crude Physical and 3 in Athletics for a total bonus of 5. He rolls a die and rolls a 6.

The total, 6+5=11, is greater than the difficulty of 9 with a bit of margin. The storyteller concludes that Fred bounces out of bed with ease, in spite of last nights adventures.

Fumbles

A result of 1 on the die is a potential fumble. The ST declares a fumble level using the Fumble Level table and the die is re-rolled. Only those bonuses that are explicitly said to affect fumble dice may be added. The total is then compared to the fumble level.

If the result is equal to or above the fumble-level, the character gets out in one piece and the original roll made to accomplish the action simply counts as a zero. If the characters bonus is as high as the difficulty or higher, the action is still a success.

If the result is less than the fumble-level, the action is a disaster of some kind. The further below the fumble-level the result is, the worse the disaster. The ST's should be creative as well as constructive. Even a disaster should be incorporated into the greater story.

Unlimited rolls

The opposite of a fumble is the unlimited roll. A result of 12 counts as a 12, the die is re-rolled and the sum of the two rolls is the result. This is repeated if more 12s are rolled in a row.

In this case, the ST should also let the result affect the greater scheme of things. Every now and then an ever so unlikely person changes history. As such, any time truly astronomical results are reached, they should reverb through the rest of the story.

If a 1 is rolled on a re-roll, there is never a fumble, but the reroll is simply a 1.

Theory of Magic

For the mundane beginner, here is concept of magic in a few short pages. It is in no way complete, but gives an indication to the general workings of the Magical paradigm initially described by Rowling.

One should early on establish that what one commonly refers to as magic consists of two very separate parts.

There is the pure magic itself. This magic defines the fundamental rules of the world in which wizards and witches live. This magic is seldom, discussed directly except within the subject of philosophy.

The tools to manipulate the world of magic are instead found within the arts of wizardry and witchcraft. These two arts, now merged, make up the manual of how to manipulate magic, the subject of this book.
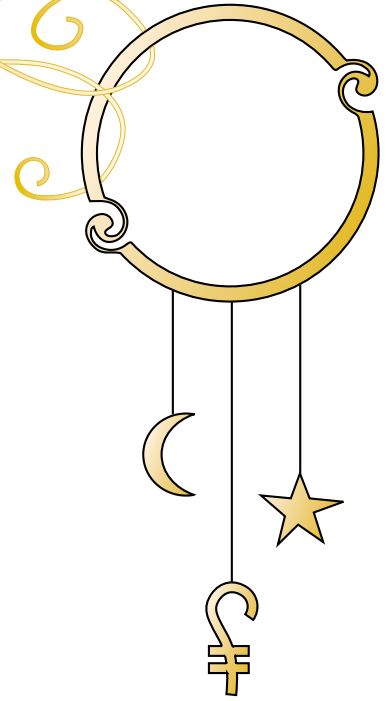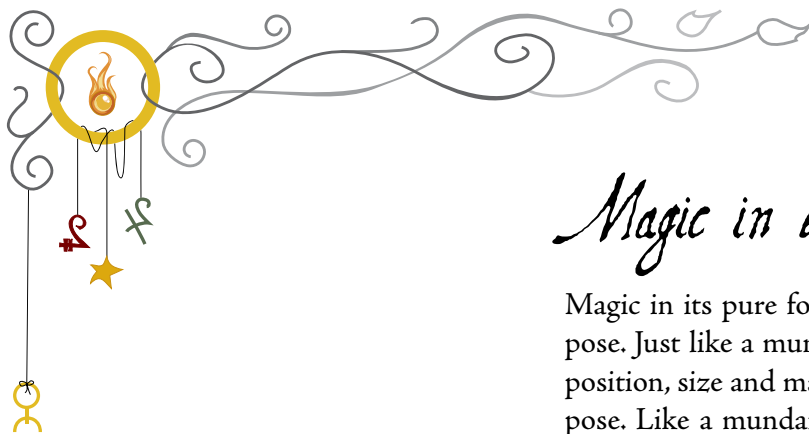
Magic in essence

Magic in its pure form is the concrete manifestation of purpose. Just like a mundane object is defined by properties like position, size and mass, a magical object is defined by its purpose. Like a mundane object gains purpose from its form, a magical object gains form from its purpose.

Limits of magic

Magic is the manifestation of will, so the mind of the caster sets the boundaries. There is, however, one fundamental and unbreakable rule: Death is permanent.

A person who dies stays dead. Magic cannot bring them back. There are certain forces in the universe that can make people come back as ghosts and spirits. They may retain most of their living personalities, but in essence they are dead shadows in time of the once living, no more living than the moving paintings in the world of wizards and witches. Magic can forestall death, but will not allow true immortality.

Space and Straight lines

All mundanes learn that the shortest path between two points is a straight line. This is true, but the definition of straight is negotiable. Wizards and witches may find that even when walking, it is faster to chose another path than that which a mundane would chose. If visiting many places it is, for example, known that visiting them in alphabetical order can be quite efficient, especially within public transportation.

'Once we free our minds of the shackles of Muggle physics, magic becomes that in a way more understandable'
A Magical World-view
-- *Steve van der Ark*

Purpose and Form

A mundane metal rod has length, diameter and weight, but has no inherent purpose in existing. However, it can be put to use as a table leg or a club and in that instant it gains a purpose.

A magical means of transportation is simply a means of transportation, but may take the form of a broom, a flying saucer, or a train depending on who it is meant to transport.
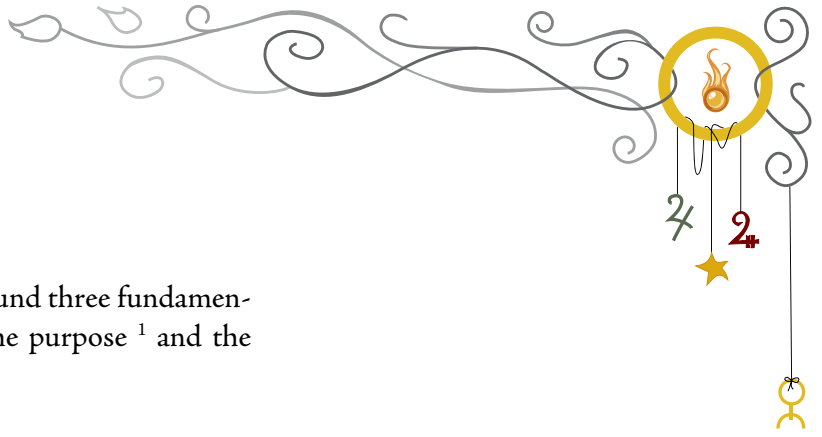
Wizardry and witchcraft

All wizardry and witchcraft is based around three fundamental components. These are the caster, the purpose [1] and the object.

Caster

The caster is the wizard or witch wishing to affect the world. All wizard and witch magic originates from within a caster. Even in the case of enchanted objects, the origin of the magic is within the wizard or witch.

Purpose

The purpose is the fundamental idea the caster has. This is the component shared with all manifestations of magic.

Object

The object is simply the target of the spell and may be any entity the caster can conceive of. With conjuration spells, the entity generally doesn't even exist, and may never have existed.

Limits of wizardry and witchcraft

In addition to the limit of life, human wizards and witches suffer under certain other limits.

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1   The concept of purpose is not only something that comes into play when wizards and witches cast spells. By definition, anything a wizard or witch does is driven by magic. Even apparently mundane things like walking and standing are not controlled by the laws of physics but by the laws of magic. With mundane tasks, though, the laws are so similar to the laws of mundane physics that they can be treated in the same way.
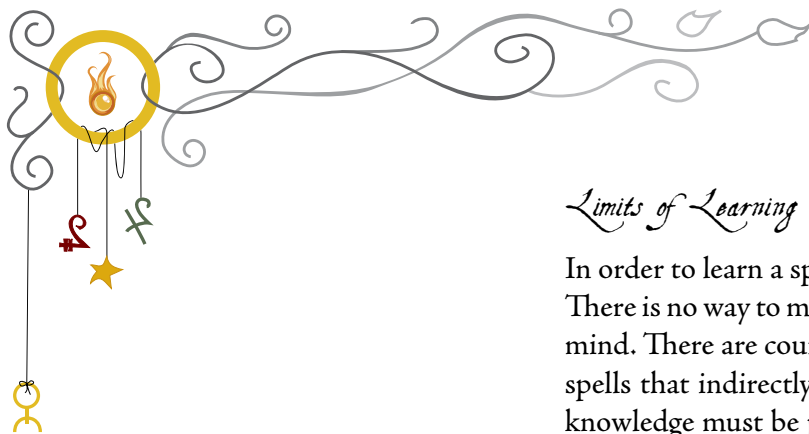
Limits of Learning

In order to learn a spell, it must be studied, the mundane way. There is no way to magically impress knowledge into a persons mind. There are countless ways to work around this rule. Any spells that indirectly help you learn will work fine. However, knowledge must be processed by the mind before it can be of any use.

Limits of Targeting

Magic follows its own rules as regarding to what objects can be affected by a spell. As a general rule, most spells can effect any object the wizard or witch can detect directly with a mundane sense, usually meaning sight or touch.

Knowing the exact location of an object is usually sufficient as well. However, this means the exact location of an object relative to the caster, and therefore mostly applies as a slight extension to the rule above.

For details, see the section Sympathy below.

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Limits of Wealth

This is a little understood property of magic. Transfigurations and Summons only seem to work on things that the caster could afford.

There are many theories on this. One prevailing is that humans are limited in their mind-set, and that the idea of economic standing are so deeply rooted in that it limits our intentions.

Another claims that something in the way the society of wizards and witches works that prevents it. Being largely a market economy, the creation of wealth is somehow hindered.

Either way, the question is so far still open to debate. There is a loophole though. To date no wizard or witch has ever in-

voluntarily starved to death. Basic foodstuffs seem to always be there for the conjuring.
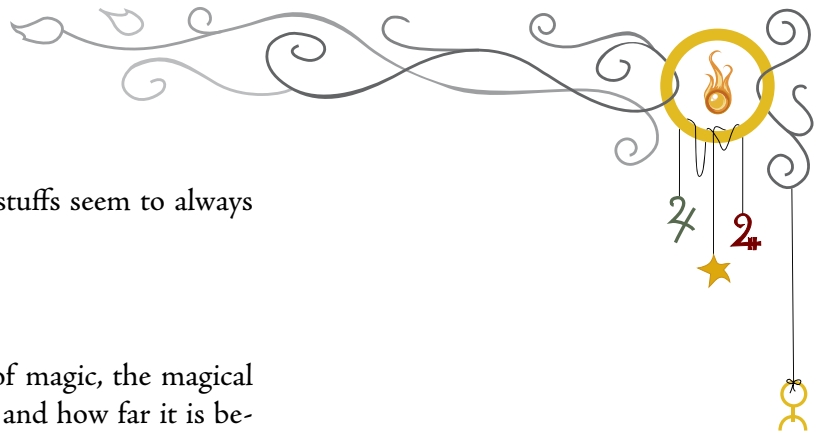
Wizard and witch geography

Wizardry and witchcraft being a type of magic, the magical rules that decide what a straight line is, and how far it is between two objects apply. This affects everyday life of wizards and witches in some very concrete ways. Here follow some common phenomena.

Sympathy

As mentioned in the section Limits of Targeting, magical proximity is not defined by geographical closeness, but by sympathy, or magical closeness. Sympathetic connections define magical closeness and come in many forms. The most common is the line-of-sight connection. A wizard or witch has line-of-sight if the object is within field of view, and sufficiently close for recognition.

The second sympathetic connection is that of familiarity. An object with which the wizard or witch is very familiar is also at every time magically very close by. Sample cases of familiarity are ownership and frequent use.

A wizard or witch never has sympathetic connections directly to other wizards or witches, no matter how close they are emotionally. Only some very dark spells can link two wizards or witches to each other so closely that they become sympathetically connected.

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Portability

Wizard and witch geography is based around the idea of places being portable, meaning it is possible to teleport there. Teleporting from a place that is not portable is not in any way hindered.

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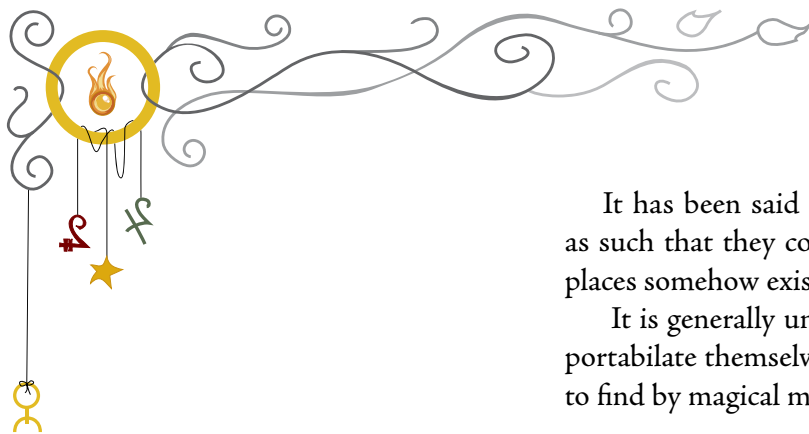
It has been said that portable places are places that exist as such that they could be drawn on a map, and unportable places somehow exist outside the map.

It is generally understood that a wizard or witch can unportabilate themselves as well, causing them to be impossible to find by magical means.

Folding Space

Related to portability, is the folding of space. With some time a wizard or witch can fold a piece of space in on itself and seal off the edges such that it cannot be found by looking for it. A point can, however, be folded off from the rest of the world and still be portable.

Wands and their purpose

Wizard and witch magic relies heavily on the use of wands. The true purpose of the wands is still a subject of debate among the wise, and no consensus seems to be in sight.

One prevailing theory is based on the fact that young wizards and witches tend to cast spontaneous spells almost exclusively when they are emotionally upset. Once their training begins, they learn to gain the focus they need through the use of a wand and can thus cast spells while remaining calm. It is clear that the use of a wand, any wand, significantly empowers the wizard or witch when casting spells.

The general consensus is that a wizard or witch will be much more adept at casting spells with a wand that is well attuned. Wands are made of a variety of materials with a variety of methods. This gives each wand unique characteristics that can harmonize or not with the nature of the wizard or witch using the wand.

The nature of pairing of wands with wizards and witches is yet another subject open to debate. Many believe that the wizard or witch tries out wands until one is found that is a
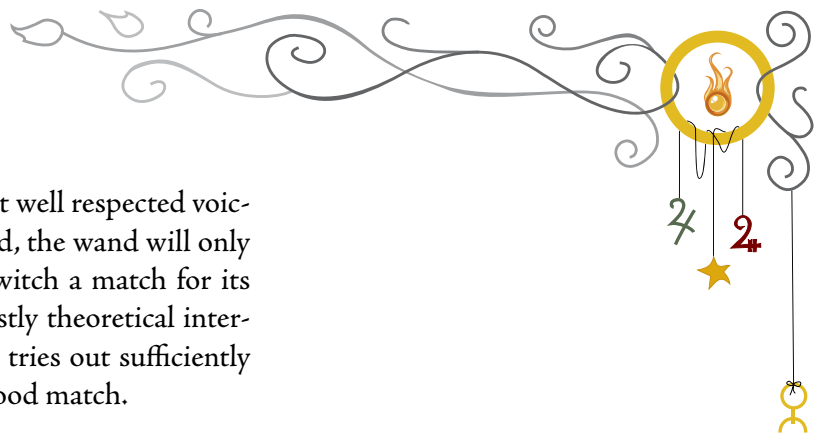
good match. However, there are a few but well respected voices that claim that when trying out a wand, the wand will only cooperate if it considers the wizard or witch a match for its own intrinsic magic. This may be of mostly theoretical interest, though, as any wizard or witch who tries out sufficiently many wands will sooner or later find a good match.

Wand-less magic

Not all magic uses wands. There are a variety of wizard and witch magics that do not require the use of wands. These are mostly spells that are prepared and stored in different forms. The most well-used example is the entire subject of potions. Brewing potions is an art in which the effect is slowly prepared over a long time. As such the focus given by a wand is not necessary and generally regarded as an unnecessary encumbrance.

Many wizards and witches permeate their homes with magic that can be called upon without the use of wands. In houses with house-elves, the effects are generally a mixture of house-elf magic and the prepared wizard and witch magic.

In the art of self-transfiguration regular spells are not used, but instead the wizard's or witch's body and mind are shaped by use of spells such that the caster can change form at will. Therefore, once the procedure is learned, no wand is required for the actual transformation.

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Deep Magic

Deep magic is the basis on which wizardry and witchcraft is formed. Although not well understood, the fact that deep magic does work is an undeniable fact.

Deep magic is based around two or more wizards and/or witches and one or more relationships. There is no "casting" of deep magic, but instead the deep magic is ever present in certain situations and circumstances. As the deep magic is very
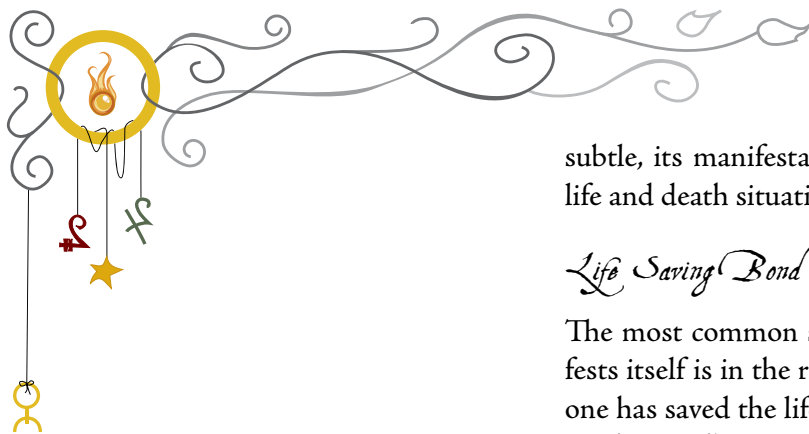
subtle, its manifestation is clearly seen almost exclusively in life and death situations.

Life Saving Bond

The most common situation in which the deep magic manifests itself is in the relationship between two people of which one has saved the life of the other. In these situations the rescued wizard's or witch's life is bound to that of the rescuer.

This bond manifests itself as a sense of loyalty and good will. The bond is known to last for the entire life of the rescuer, passing down in a hereditary fashion on the rescued wizard's or witch's side.

Life Sacrifice

If a wizard or witch not only saves the life of another, but sacrifices their own life to do so, that sacrifice lives on in the survivor. When sacrificing ones life for a fellow wizard or witch, the recipient is given a protection that is stronger than anything accomplishable by wizard and witch magic. This protection only protects against that which the sacrifice was done against.

Protection of the Hearth

The protection of the hearth manifests itself as a strong protection when a wizard or witch is in what is their true home. Where a wizard's or witch's true home is can vary, but it rarely change more than once or twice in a wizard's or witch's lifetime.

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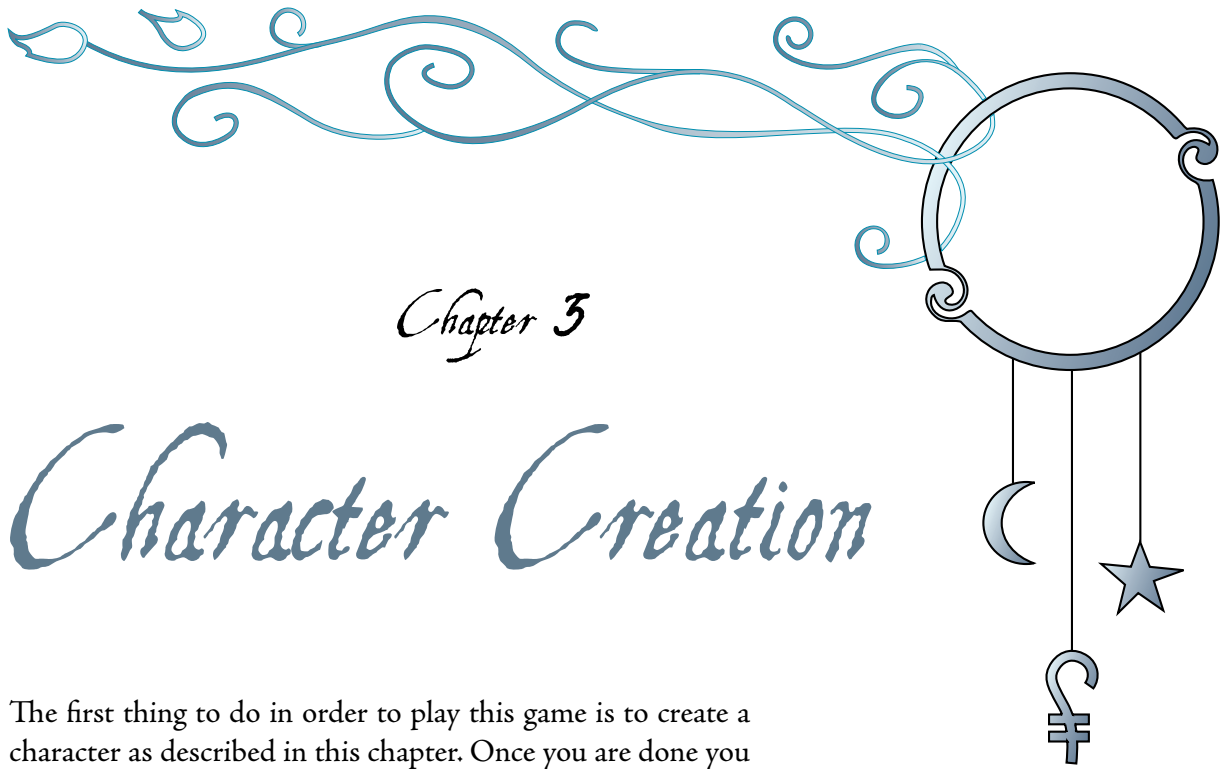
Chapter 3

Character Creation

The first thing to do in order to play this game is to create a character as described in this chapter. Once you are done you will have a character that is playable and has depth. In the margins, we will follow the process and create a sample character to illustrate each step of the way.

At the end of the chapter there is a quick-sheet that you can use once you are familiar with the system, or as a guide if you feel the descriptive text is too long and you want to get right too it. In the examples you will also be able to follow the complete creation on one character.

Character creation example

Cecily is a player who wishes to create a character for use in a campaign. She begins with giving her witch a name: Vendela. Cecily feels that Vendela has grown up with her Wizard father and Witch mother in a cottage in Wales.

She is thirteen years old when the campaign starts and has just finished the second year at a school of wizardry and witchcraft. She isn't an ace student but has passing grades in all subjects. What she lacks in smarts
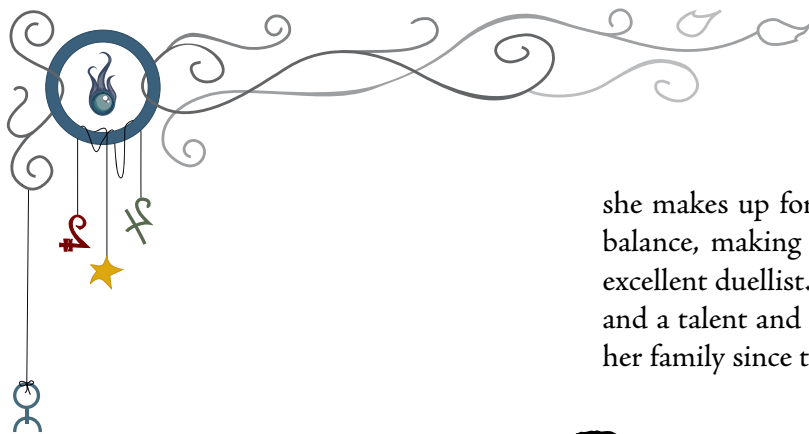
she makes up for with lightning reflexes and a perfect balance, making her an excellent broom-flyer and an excellent duellist. Her great grandfather was a merman and a talent and love for water has been a signature of her family since that time.

Basic properties

The basic properties of character are the most important and the ones governed least by the rules. These properties should each be one or two words, and together they describe the essence of the character.

In the process of developing a character, it is not uncommon that original ideas are changed. The player should not be ashamed to go back and change these basic properties while creating the character.

The Basic properties are Concept, External Personality, Internal personality, Lineage and Age.

Concept

The concept of the character is the stereotype the character belongs to. It is a single word or a very short phrase that creates an immediate mental image of who the character is.

External Personality

The external personality is the first impression the character will make. It is the image the character projects to the world and wants to make the world believe.

Vendela glides through her life on physical attributes and prowess, so Cecily feels she mostly exemplifies the concept of a "jock".

Vendela isn't the one to appear bothered by the little things in life, so Cecily puts her down as "Cavalier".
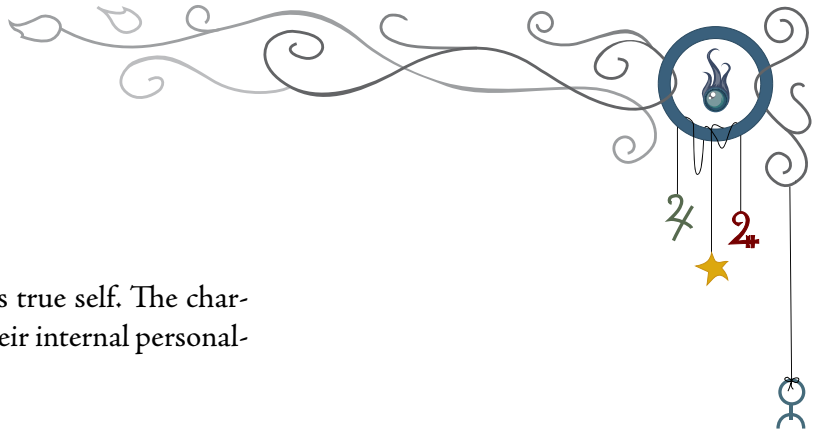
Internal Personality

The internal personality is the characters true self. The character may or may not be aware of what their internal personality is.

World-view

The world-view describes the environment that the character lives in. The worlds of wizardry and the mundane are completely apart. A character from one of the worlds will have much trouble understanding even the most basic functions of the other. There are three possible world-views:

Wizard

These are all the wizards and witches who grew up in the wizarding world. These people understand nothing of mundane technology.

Mundane

Mundane humans know little or nothing of the world of witchcraft and wizardry. To them, magic is the stuff of fairytales and has no bearing on everyday life.

Half-and-Half

Even if the worlds are quite apart, some people grow up right on the border and are familiar with both the workings of magic and mundane technology. You must take the talent Dual Upbringing during selection of Virtues and Vices if you select this world-view.

Internal Personality

At her centre, Vendela loves the attention and to stand in the spotlight. Cecily therefore chooses to make her internal personality "Exhibitionist".

World-View

Vendela has grown up completely within the Wizarding community and therefore naturally has the Wizarding world-view.
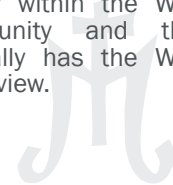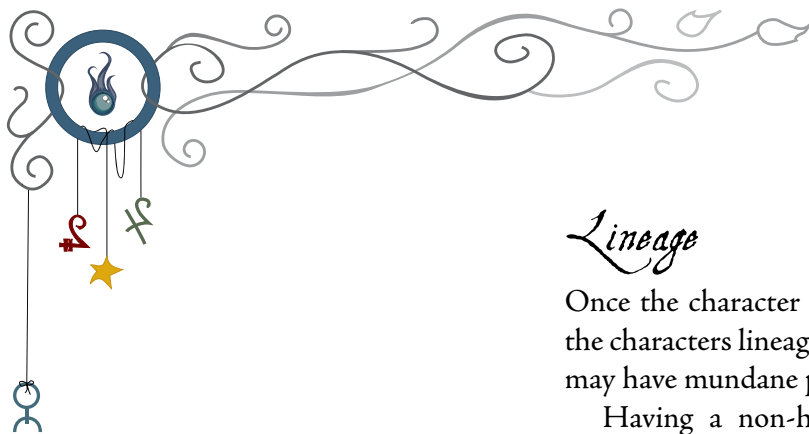
Lineage

Lineage

Due to her Merman ancestor, Vendela is written down as a Witch / Mermaid. Cecily makes a mental note that Vendela should get a talent to reflect the family's aptitude for water activities later.

Age

Vendela is 13 years old when the campaign starts.

Familiar

Vendela has an owl she got as a present from her aunt, called Winnie.

Lineage

Once the character has a personality, it is time to decide on the characters lineage, depending on world-view, the character may have mundane parents, wizard parents or both.

Having a non-human parent is unusual, but possible. Characters with traces of non-human blood tend to have some rather apparent attributes of this race or in the case of closer ancestry, even some of the inherent abilities. Well-known examples include ancestors of Gnome, Giant, and Banshee.

Storytellers should be fairly restrictive when it comes to the mixing of lineages, but a touch of something non-human can really give that extra twist to a character. Characters with strong traces of non-human blood are encouraged to purchase one of the talents or flaws related to non-human ancestry. See further in the chapter Traits.

Age

Young wizards are far more capable of taking care of themselves than mundane children and campaigns with children as leads are strongly recommended. In these campaigns the age of the character becomes very important.

Familiar

Almost all wizards and witches have a familiar. Familiars function as pets, but can also send messages to other wizards and keep track of where their master is. As familiars grow older they become more powerful and some legendary familiars have in time taken on a role of colleague rather than pet.
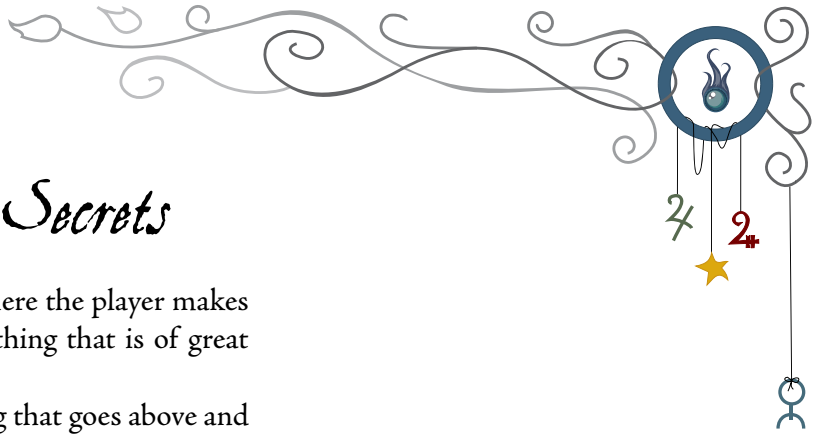
Prides and Dark Secrets

Prides and Dark Secrets are two lists where the player makes a note each time a character does something that is of great moral weight to the character.

Whenever a character does something that goes above and beyond what the character would normally do, write it down as a Pride. If a character falls victim to weakness or does something they are ashamed of, write it down as a Dark Secret. This list becomes a track record of the characters moral standing.

Fleshing it out

In order to bring even more depth to your character consider the questions below.

+ Where does you character live?
+ Where is your character from?
+ What does your character look like?
+ What kind of childhood did your character have?
+ What does your character do for a living?
+ How does your character deal with conflict and change?
+ Who else is important in your characters life?
+ What is your characters goal or motivation in the story?

Purchasing Virtues and Vices

Virtues are benefits the character has and vices are faults and flaws. Each character gets virtue points which are used to purchase virtues and vices. The number of points depends on the mood of the saga, see the table Virtue Point Totals.

Character Sheet

Name:	Vendela Brewster
Story:	Sample Story
Player:	Cecily
Concept:	Jock
External Persona:	Cavalier
Internal Persona:	Exhibitionist
World View:	Wizard
Lineage:	Wizard/Mermaid
Familiar:	Winnie, the owl
Age:	12

VIRTUES A...

+1	Affin...
+1	Pure...
+2	Breat...
+2	Natu...
-1	Weak...

ATTRIBUTE...

Crude Soci...

Virtue point totals

Saga mood	Total
Realistic	3
Larger-than-life	5
Epic	7

Virtue point costs

Virtue type	Virtue points
Legendary Virtue	3
Greater Virtue	2
Lesser Virtue	1
Trivial Virtue	0
Lesser Vice	-1
Greater Vice	-2

Virtues and Vices

Vendela gets 5 virtue points and purchases the following:

Virtue cost	Virtue
0	Wizard
+1	Affinity for Magic
+2	Non-human feature: Breathe underwater
-1	Weak subject: Magical Lore
-1	Lesser Virtue(+1): Pure Blood.
+2	Natural at Athletics

Virtues and Vices are split into categories and have a fixed cost dependent on the category, see the table Virtue Point Costs. For a comprehensive list of virtues and vices, see the respective section in the chapter Traits.

Obtaining virtues and vices during the game

Throughout the campaign, whether by extraordinary luck or by projects gone horribly wrong, a character may gain a virtue or a vice at the storyteller's discretion. A character may loose a limb in a fight or start a business and as such gets a steady income. Note this down as a virtue or vice and get the bonuses or disadvantages. There are no other effects.

Purchasing stats

Experience points are used to purchase skills. A character begins with a certain number of experience points and is then awarded more for their actions in the campaign. Experience points are commonly abbreviated *exp*. With the experience points, you buy Attributes, Skills and Backgrounds for your character.

In order to purchase an Attribute, Skill or Background, refer to the tables Background Costs, Attribute Costs and Skill Costs to see the experience point cost. Each table contains two columns. One shows the increment cost and one shows the total cost to reach a certain level.

As an example, in order to raise a Background from 3 to 4, the cost is 24 experience points as seen in the table Background Costs. In order to raise a skill from 0 to 3, the cost is 14 experience points as seen in the table Skill Costs.

Backgrounds

Backgrounds show the characters resources. Resources can include anything from money to many friends. The list is found in the section BACKGROUNDS in the chapter TRAITS.

Attributes

The attributes are the fundamental aptitudes your character has. There are nine attributes that form the basis of what the character can do. These numbers are heavily used, so some care should be taken when selecting them. Do note that you may have a score of 0 in an attribute without being completely non-functional.

The attributes are sorted into three areas and three styles.

Areas

The areas are *Physical*, *Mental*, and *Social*. Although it is usually obvious which should be used at any given time, any attribute can be applied to any skill, at the storytellers discretion.

The physical area covers all physical attributes of a character. From raw strength to stamina or agility. It is the obvious choice in any move involving physical action.

The mental area describes a characters mental faculties. From solving riddles via understanding complicated texts to memorizing facts this is the area for all types of information processing and academics.

The social area describes communication among humans and intelligent beasts.

Experience point distribution

Category	12 years	18 years	30 years
Backgrounds	60	70	100
Attributes	60	110	150
Skills	10	70	120
Total	130	250	370

Backgrounds

Vendela's owl has been in the family for many, many years, and thus she takes the Familiar 2 for 9 experience points.

Although Vendela is too young to handle her own money, her parents are quite rich and she has a substantial inheritance to look forward to, and thus get Resources 4 for 45 experience points.

The remaining 6 experience points she saves for later.

Level	Cost to buy from 0	Cost to raise one step
1	3	3
2	9	6
3	21	12
4	45	24
5	93	48
6	189	96

Attribute Cost

Level	Cost to buy from 0	Cost to raise one step
1	3	3
2	9	6
3	21	12
4	45	24
5	93	48
6	189	96

Background Costs

Level	Cost to buy from 0	Cost to raise one step
1	2	2
2	6	4
3	14	8
4	30	16
5	62	32
6	126	64

Skill Costs

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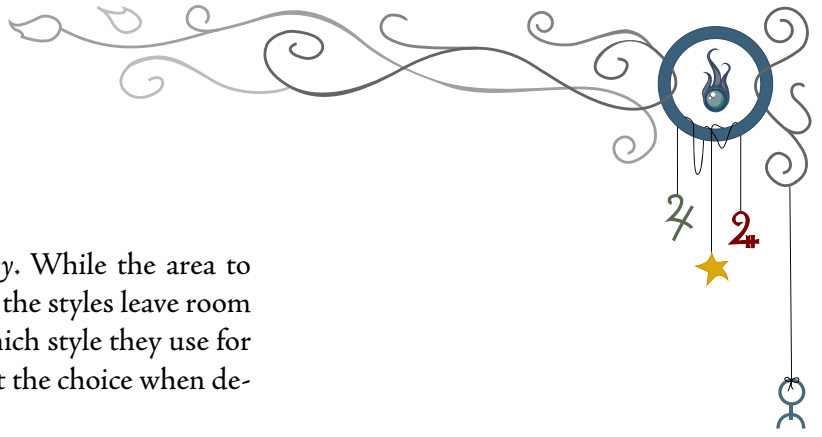
Styles

The styles are *Crude, Efficient,* and *Fancy.* While the area to choose is obvious in almost every action, the styles leave room for choice. The players should choose which style they use for their actions and the ST should interpret the choice when deciding on results.

There are some exceptions to this. In a serious life-or-death situation a character should not be allowed to choose the fancy style. A character who has panicked should only be allowed to use crude on all rolls until they have calmed down.

Crude

With the Crude style the quickest possible result is desired. The results are rough, but come quickly even in difficult situations.

Crude physical should be applied to any feat of pure strength or other explosive physical action. Crude physical is also used to discover things not actively looked for.

Crude Mental should be applied to recalling things from memory and all forms of simple arithmetic.

Crude Social should be applied to the baser of social interactions like below-the-waist jokes and social interaction based on more primitive notions such as intimidation.

Efficient

The Efficient style is the default for normal situations. It is slower than the crude style, but the results are well-polished and last.

Efficient Physical is used for endurance or where the details matter, like running a marathon or hammering a nail. Efficient physical is also used when searching.

Attributes

Vendela is a very physical person, with both elegance and strength. Her social skills are quite well-honed, while her intellect is kept at a budgetary level. Cecily gives her the following attributes for a total cost of exactly 60 experience points.

Social:
Crude 1 Efficient 2 Fancy 2

Mental:
Crude 0 Efficient 1 Fancy 1

Physical:
Crude 1 Efficient 3 Fancy 2

Efficient Mental is used for mental exercises that take some length of time, including most of the mundane world's desk-jobs.

Efficient Social is used for long-term friendships and professional relationships as well as leadership and the social aspect of organization.

Fancy

Using the Fancy styles is a gamble when one wants to show off. Failure leads to disaster, but success gives an extra touch others appreciate.

Fancy Physical is used for physical stunts and flashy sleight-of-hand, like doing a back-flip or picking a lock.

Fancy Mental is used to solve riddles or discover novel approaches to problems on-the-fly.

Fancy Social is used to dazzle your surroundings and to flirt.

Status Charts

The status charts describe how the character is doing, physically and mentally, giving the overall health-status of the character.

Status charts consist of a grid where a certain number of points are available on each row. There are four columns and four rows.

Status charts are not purchased, but instead calculated from the attributes. See how to calculate them in Status Chart values. The available points are filled in, column by column, from top to bottom.

Each character begins with the first 4 points of each status chart for free, one on each row. The attributes then add more points as described in the table Status Chart Values.

Status Charts

From her Attributes, Vendela gets the following on her status charts:

Mental Status 6
Fatigue 11
Physical Status 9

PHYSICAL STATUS

Bruised	●□ ●□ ●□ ○□	1
-1 Cut	●□ ●□ ○□ ○□	4
-2 Gashed	●□ ●□ ○□ ○□	12
-4 Dying	●□ ●□ ○□ ○□	36

In the example above we can se how the value of each point is calculated. The points on the top row are allways worth 1 each.

On the second row, the value has been increased to the sum of the row above, plus one more point. With the points on the first row being worth 1 point each and there being three points, the points on the second row are worth 1*4=4 each.

The points on the second row are worth 4 each and there are 2 points, so the points on the third row will be worth 4*3=12 points each.

The points on the third row are worth 12 points each and there are 2 of them. Thus the points on the last row are worth 12*3=36 points each.

Once the status charts have been filled in, calculate how much each point on a row is worth and note it at the end of that row on the character sheet. Each point on a row is worth the the value of the points on the row above plus one more than the number of points on the row above.

Loosing points on a Status Chart

Each time points are lost on a status chart, find the row with the highest damage value which is less than or equal to the number of points lost. One level on that row is lost.

If there are no more levels to available on that row, regain that entire row and lose a level on the row below.

Mental Status

The mental status of a character is a measure of how strong the mind of the character is. It has nothing to do with intelligence but is a pool characters can dip in to overcome themselves mentally.

Spending one point of mental status gives a bonus of +1 to any roll where force of will can alter the result. A character may not spend more points of mental status in one round or for one roll than the number of levels they have on their top row of their mental status chart.

Low mental status means the character is unfocused and apathetic.

Mental Status is regained by resting. 3 hours for the entire top row, 3 days for the entire second row, a week for the third row, and 3 weeks for the lowest row.

Mental status maximum level is equal to 4 plus the sum of the characters Mental attributes.

Status Chart values

Chart	Formula
Mental Status	4 + Crude Mental + Efficient Mental + Fancy Mental
Fatigue	4 + 2 * Efficient Physical + Efficient Mental
Physical Status	4 + 2 * Crude Physical + Efficient Physical
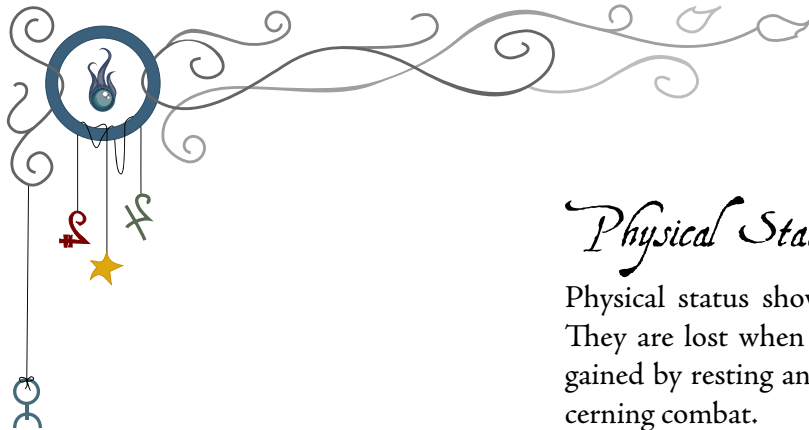
Skill: Sewing

Levels	Description
1	Handiwork
2-3	Cloth working
4-5	Sewing
6	Sewing Robes

Skill: Piloting

Levels	Description
1	Transport
2-3	Driving
4-5	Piloting
6	Small Planes

Physical Status

Physical status shows the physical health of the character. They are lost when a character is physically injured and regained by resting and healing. See more in the chapters concerning combat.

Physical status maximum level is equal to 4 plus twice the character's Crude Physical plus the character's Efficient Physical.

Fatigue

Fatigue is a measure of how tired the character is. Fatigue is 4 plus twice the character's Efficient Physical plus the character's Fancy Physical.

Fatigue is regained by resting. 30 minutes for the entire top row, 3 hours for the entire second row, a full night for the third row and 3 days for the lowest row.

Skills

Skills are a list of what the character can do and how well. Characters begin with very few, very broad skills. As they progress through life they get better and better at the same time as they specialize.

Skill groups

The first point in a new area of study is purchased in one of the skill groups. Skill groups are exceptionally broad and you can never have more than one point in a skill group.

A few examples are provided:

Combat: All forms of combat from fist-fights to sniper rifles.
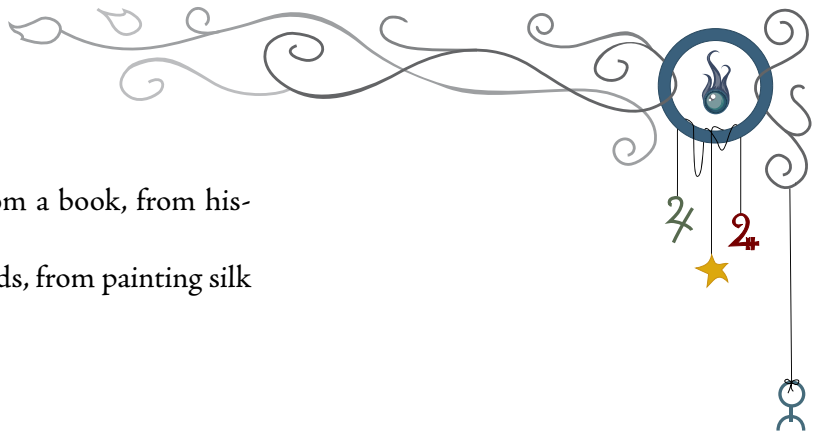
Academics: Any knowledge learnt from a book, from history in ancient China to nuclear physics.

Handy-work: Working with your hands, from painting silk to repairing engines.

Intermediate skills

In order to purchase the second and third point in a skill, the character must choose an area to specialize in. All these intermediate Skills can be found in the chapter Skills.

To purchase an intermediate skill, you must have the skill group it belongs to. When you purchase the intermediate skill, you get one point for free from the skill group. You can then purchase your second and third point.

If a character wishes to study another subject within the same skill group, you once more get one point for free from the skill group and can then purchase the second and third point in the normal way.

At the storyteller's discretion, invention of new intermediate skills are allowed. Intermediate skills should cover at most one quarter of the subject covered by their skill groups.

Advanced and Mastery Skills

All skills at proficiency 4 or 5 have to be limited to an advanced skill. An advanced skill should cover at most one quarter of the subject covered by its parent intermediate skill.

At a skill level of 6, the character has mastered one aspect of the advanced skill. As above, a mastery skill should cover at most one quarter of its parent advanced skill.

Languages

When using a foreign language, use a modifier of (6 - language skill) to the relevant social rolls instead of rolling to the language skill.

Skill: Combat

Levels	Description
1	Combat
2-3	Magical Combat
4-5	Defence against the Dark Arts
6	Defence against Vampires

Template Skills

Vendela starts with the template skills for a 12 year old as she is just above that age.

Transport	1
Magic Lore	1
Magical Arts	1
Athletics	2
Socialize	1
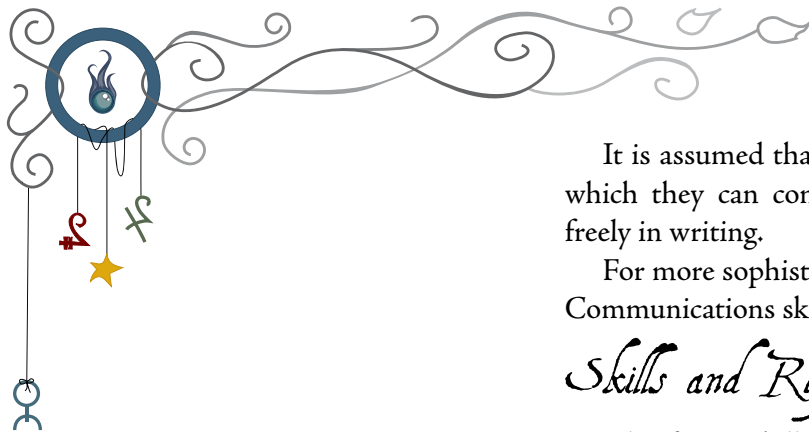
It is assumed that each character has a native language in which they can communicate freely verbally, and relatively freely in writing.

For more sophisticated ways of using language, look at the Communications skill group.

Skills and Reputation

People of great skill become well-known for the work they do. Anyone who is qualified in a skill will, as part of their training, have come across names of people who have mastered the skill in question.

Recommended skills

There are a few skills that almost all characters will have, as almost all characters will have gone to similar schools. Therefore, when creating a new character, a template from the next page must be selected and the character must buy the skills from that template.

Extra allocation

If there are any left-over experience points these may now be spent freely. If the character is older than the age which the template represents, the character receives extra experience points. These are 20 per year the character spent in formal education, and 10 for each year they did not.

Spell lists

Once the character is complete with skills, go through Appendix C and write down all the spells your character has access to.
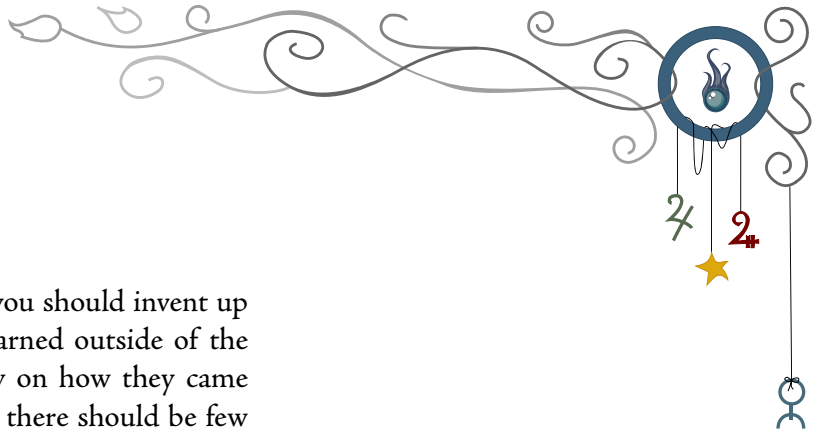
Character Spells

Once your character nears completion, you should invent up to five spells that your character has learned outside of the usual school program and a short story on how they came across each spell. At the ST's discretion there should be few limits on what these spells do as long as the character has a credible story as to how they learned the spell. Compare with the standard list of spells to set the level of the spells.

Giving out experience points

After each session, give one or two experience points to each player. It is a time-honoured tradition that the character player should be rewarded for showing up, even if their character did not manage anything at all during the session. Go around in a circle and let every player propose what experiences their character has had during the session and how many experience points they feel they deserve from it.

The storyteller should listen and then decide if the claim holds. As a rule of thumb, interesting events generate 1-2 experience points, major events 2-3, and life-altering 3-4 experience points. Other players are encouraged to suggest events that the player himself or herself have forgotten that merit experience points. In groups that are not overly competitive, points should also be awarded for good play and performance.

Each character should receive up to 5 experience points per session and for important sessions up to 10 experience points. Note that normal people gain between 10 and 20 experience points per year.

Extra experience points

Now the character is almost complete except that Vendela has a total of 6 experience points left over. As she is 1 year older than her template, and has spent that year is school, she gets 20 extra experience points for a total of 26.

She uses 9 of them to get Crude Mental 1 and Crude Physical 2. As a consequence, her Mental Status is raised by one step to 7 and her Physical Status by one step to 10.

For an additional 12 points, Vendela gets Charms 2 and Broom Flying 2.

Cecily saves the remaining 5 experience points to get a more expensive skill later.
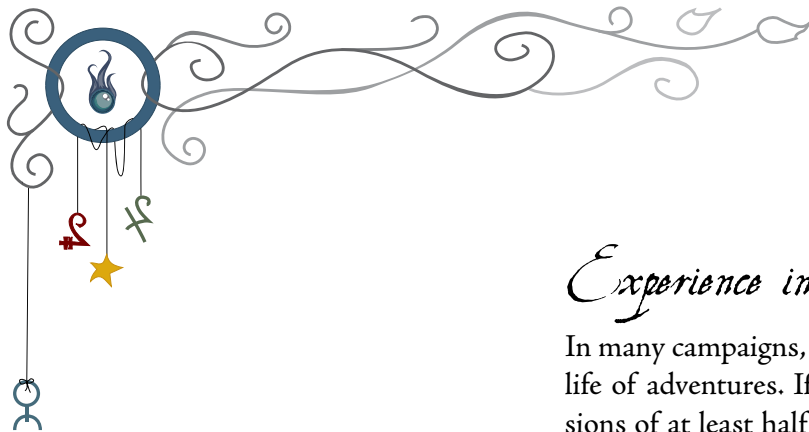
Character Spells

As Vendela has 1 in all Magical Arts, she gets the following spells:

Floating Charm

Reparo

Finite

For her Charms 2 she also gets:

Summoning charm

Light charm

Hot air charm

Sensing

Tickling Charm

Experience in down time

In many campaigns, the characters take a break from the hard life of adventures. If there is an in-game break between sessions of at least half a year, the characters should be awarded experience points for their day-to-day activities during the down time. As above, if they spend a year in formal education, they get 20 experience points per year, otherwise 10 experience points.

Optional rule

Normally, all new characters are based off of a template. This means they will have reasonably balanced stats. The storyteller is, however, free to decide that each character starts with a total amount of experience points based on their age and then allow each character to freely purchase stats. The total amount of experience points to be given can be found together with each template. This tends to take longer and give less realistic stats, but offers more freedom to the players.
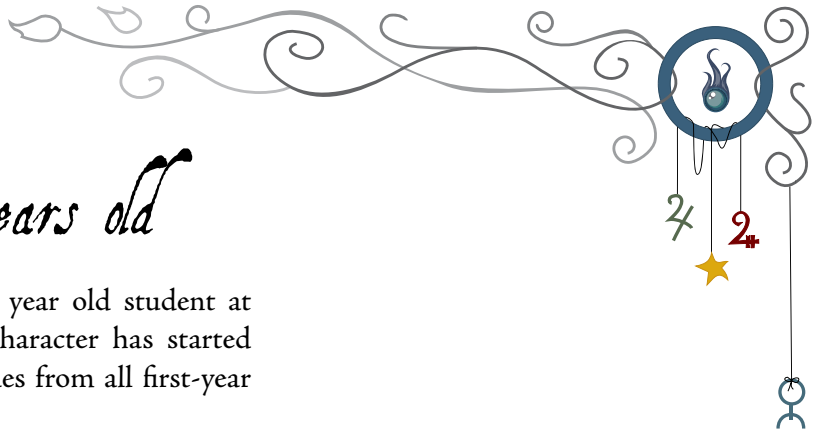
Wizarding student, 12 years old

The following template describes a 12 year old student at an ordinary school of wizardry. The character has started their second year and have passing grades from all first-year courses.

Experience points

At 12 years of age, an ordinary wizard has 130 experience points. These are divided as such. For backgrounds, 60 points and for Attributes, 60 points. Finally, for Skills, 10 points, of which 6 should be allocated according to the table to the left.

As this character ages and stays in school, they will earn an additional 20 experience points per completed year.

Template, 12 year old

Skill	Value
Transport	I
Magical Lore	I
Magical Arts	I
Total experience points:	6
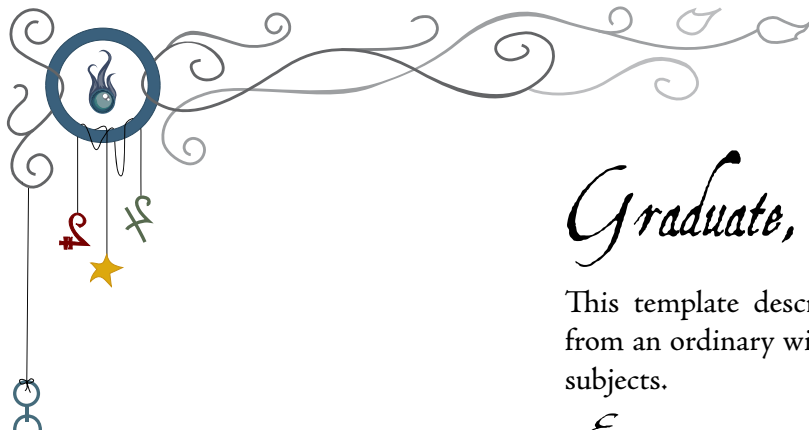
Graduate, 18 years old

This template describes a wizard who has just graduated from an ordinary wizarding school with passing grades in all subjects.

Experience points

At 18 years of age, a normal wizard has collected a grand total of 250 experience points. Of these 70 go to backgrounds. Attributes use 110 and skills shall use 70. Of these 70, 40 shall be allocated according to the table on the left.

Template, 18 year old

Skill	Value
Transport	I
Magical Lore	I
(Any magical lore)	II
Magical Arts	I
Transfiguration	II*
Charms	II*
Potions	II*
Combat	I
Magical Combat	II
Total experience points:	40

* Choose one of these skills and assign a 3rd level to it.

Adult Wizard, 30 years old

This template describes an adult wizard of 30 years old who graduated from a school of wizardry and has since then worked with a normal job and led a fairly ordinary life.

Experience points

At 30 years of age, a normal wizard has collected a grand total of 370 experience points. Of these 100 go to backgrounds. Attributes use 150 and skills shall use 120 experience points. Of these 120 experience points, 40 shall be allocated according to the table on the right.

Template, 30 years old

Skill	Value
Transport	I
Magical Lore	I
(Any magical lore)	II
Magical Arts	I
Transfiguration	II*
Charms	II*
Potions	II*
Combat	I
Magical Combat	II
Total experience points:	40

* Choose one of these skills and assign a 3rd level to it.
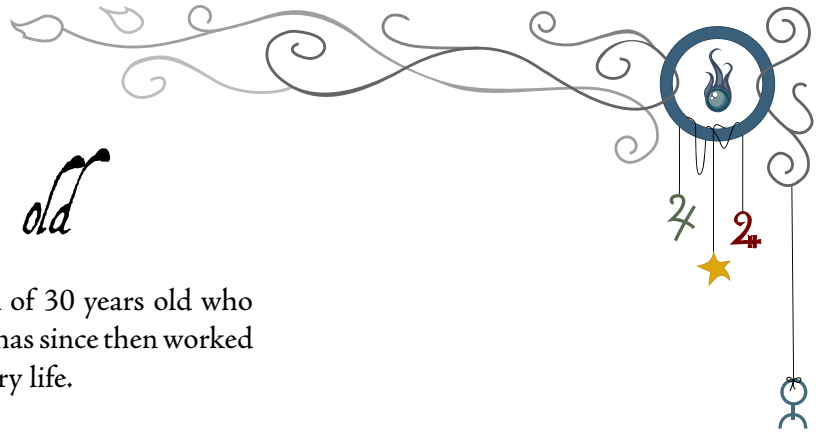
Quick sheet

- ✦ World-view: Select world-view.
- ✦ External Personality: Select an external personality.
- ✦ Internal Personality: Select and internal personality.
- ✦ Concept: Select a character concept.
- ✦ Lineage: Select your character's lineage.
- ✦ Age: Select your character's age.
- ✦ Familiar: Choose a concept for a familiar for your character.
- ✦ Virtues and Vices: Purchase virtues and vices according to Virtue Point Total table and Virtue Point Costs table.
- ✦ Backgrounds: Purchase backgrounds according to Experience point distribution tables and Background Costs table.
- ✦ Attributes: Purchase attributes according to the Experience point distribution table and the Attribute Costs table.
- ✦ Status Charts: Fill in the status charts according to the Status Chart Values table.
- ✦ Template: Select a template to base the character on.
- ✦ Skills: Purchase skills according to the Experience point distribution table and the Skill Costs table.

Character Sheet

Name:
Vendela Brewster

Story:
Sample Story

Player:
Cecily

Concept:
Jock

External Persona:
Cavalier

Internal Persona:
Exhibitionist

World View:
Wizard

Lineage:
Wizard/Mermaid

Familiar:
Winnie, the owl

Age:
12

BACKGROUNDS

Familiar	●●○○○○
Resources	●●●●○○
	○○○○○○
	○○○○○○
	○○○○○○
	○○○○○○
	○○○○○○
	○○○○○○
	○○○○○○

VIRTUES AND VICES

+1	*Affinity for Magic*
+1	*Pure Blood*
+2	*Breathe Underwater*
+2	*Natural at Athletics*
-1	*Weak Magical Lore*

ATTRIBUTES

Crude Social	●○○○○○
Efficient Social	●●○○○○
Fancy Social	●●○○○○
Crude Mental	●○○○○○
Efficient Mental	●○○○○○
Fancy Mental	●○○○○○
Crude Physical	●●○○○○
Efficient Physical	●●●○○○
Fancy Physical	●●○○○○

SKILLS

Transport	●○○○○○
Magical Lore	●○○○○○
Magical Arts	●○○○○○
Athletics	●○○○○○
Acrobatics	●●○○○○
Charms	●●○○○○
Broom Flying	●●○○○○
	○○○○○○
	○○○○○○
	○○○○○○
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INVENTORY / NOTES

SPELLS

Floating Charm
Reparo
Finite
Summoning Charm
Light Charm
Hot air charm
Sensing
Tickling Charm

PRIDES AND DARK SECRETS

STATUS CHARTS

MENTAL STATUS

Unfocused	●□ ●□ ○□ ○□	1
-1 Disoriented	●□ ●□ ○□ ○□	3
-2 Weak	●□ ●□ ○□ ○□	9
-4 Apathetic	●□ ○□ ○□ ○□	27

FATIGUE

Winded	●□ ●□ ●□ ○□	1
-1 Tired	●□ ●□ ●□ ○□	4
-2 Exhausted	●□ ●□ ●□ ○□	16
-4 Fainting	●□ ●□ ○□ ○□	64

PHYSICAL STATUS

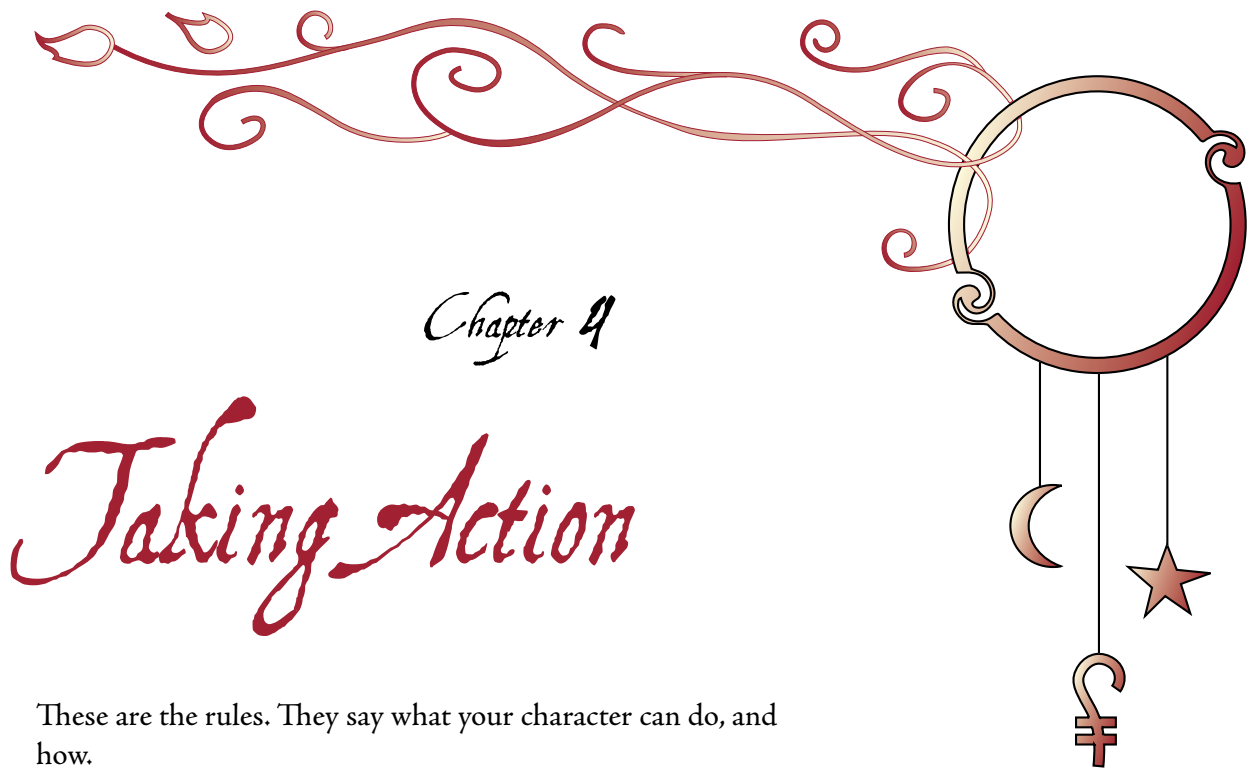|		
Bruised	●□ ●□ ●□ ○□	1
-1 Cut	●□ ●□ ●□ ○□	4
-2 Gashed	●□ ●□ ○□ ○□	16
-4 Dying	●□ ○□ ○□ ○□	48

107   108

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Chapter 4

Taking Action

These are the rules. They say what your character can do, and how.

Mundane Actions

Every now and then, even a wizard wants to use a bit of non-magic. Sometimes it is not routine and dice-rolling is appropriate.

To perform an action, the player declares the skill to be used as well as that area and style of attribute to be used. The storyteller should give feedback on the appropriateness of the selection. The storyteller decides on a difficulty for the roll, according to the table DIFFICULTY LEVELS. Sum up the skill, attribute as well as any bonuses. Roll a die and calculate the level of success, as described in section DICE in the chapter INTRODUCTION. The storyteller then decides what the outcome was.
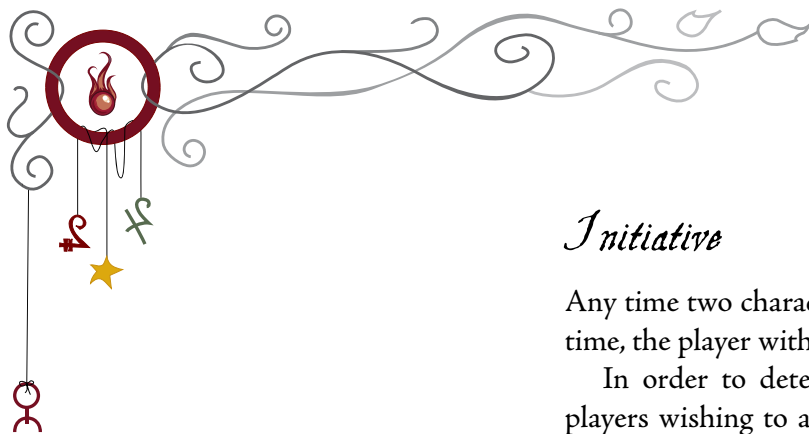
Initiative

Any time two characters wish to perform actions at the same time, the player with the highest initiative acts first.

In order to determine who as the highest initiative, all players wishing to act roll a die using Efficient Physical and Awareness. The character with the highest total has the highest initiative and then down in decreasing order. A character who fumbles their initiative roll may not act that round.

Once the order of initiative has been determined, the players declare what they wish to do, starting with the *lowest* initiative. Then they resolve the actions beginning with the *highest* initiative.

In some situations, a player may want to use some other attribute and skill for their initiative roll. This should be allowed at the ST's discretion.

Initiative Example

Fred, George, and Henrietta are walking on the street when suddenly they see something sparkle on the road in front of them. Their players all want to perform actions immediately, so the ST asks them to roll initiative.

Fred has Efficient Physical 2, Awareness 2 and rolls a 6 for a total Initiative of 10. George has Efficient Physical 1, Awareness 1 and rolls a 5 for a total Initiative of 7. Henrietta has Efficient Physical 2, Awareness 3 and rolls a 9 for a total Initiative of 14. Thus, Henrietta has the highest initiative, followed by Fred and then George.

Fred, having the lowest Initiative, begins to declare his action. He declares he wants to rush forward and take the object that glimmers before the others. George has the middle initiative and declares next. George
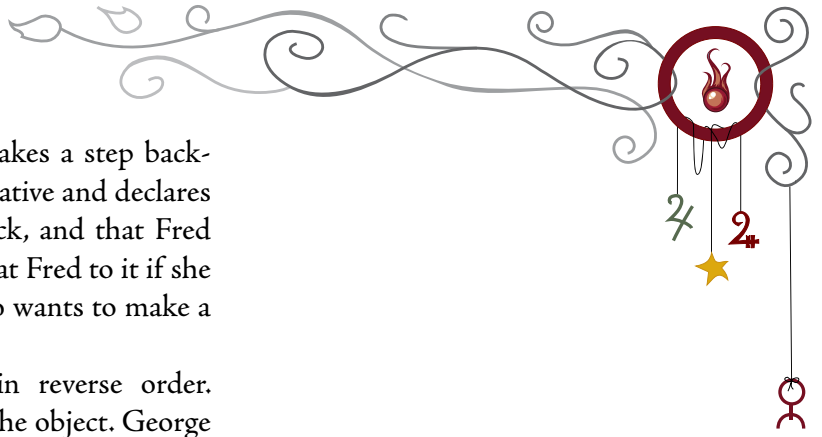
thinks it might be a trap and thus takes a step backwards. Henrietta has the highest initiative and declares last. She knows George will step back, and that Fred will jump forward, but that he can beat Fred to it if she wants. Therefore she declares she also wants to make a rush for the object.

Now the actions are resolved in reverse order. Henrietta rushes forward and grabs the object. George steps backwards and hides. Fred also rushes forward but can't beat Henrietta and thus falls short.

Optional rule

In combat, for quicker play, roll initiative rolls the first round and then maintain that same order of initiative. Characters who join combat later simply roll initiative as well and are placed in the initiative order according to their result.

Resisted Actions

When a character actively attempts to hinder or resist an action, that action is a resisted action. It is up to the ST to determine if and action is possible to resist. Resisted actions are resolved like normal actions, only the margins of success of the rolls of both involved characters are compared to each other. The side with the highest total wins the conflict and the margin of success is the difference between the two margins of success. A character who fails their roll can never win. The two sides of a resisted action are always resolved simultaneously.

Multiple Actions

A player who wishes to perform more than one action in a round declares the number of actions and what they are. Each character then resolves their first action in order of initiative, followed by their possible second action in the same order, and so on.
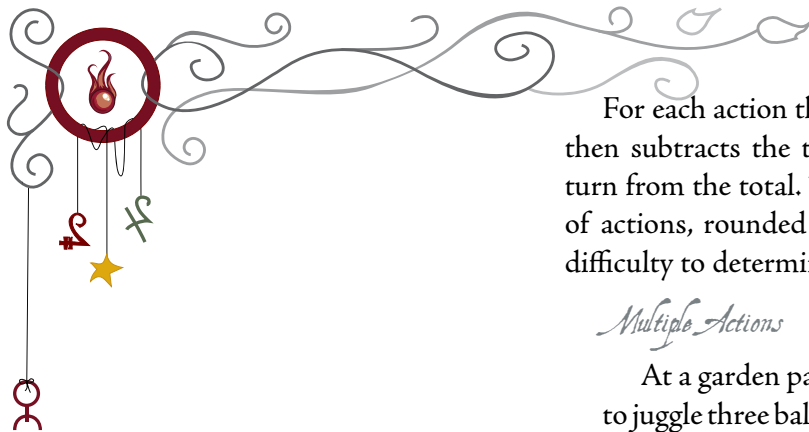
For each action the character makes a regular skill roll and then subtracts the total number of actions declared for the turn from the total. Then the result is divided by the number of actions, rounded up. This result is compared against the difficulty to determine the margin of success.

Multiple Actions

At a garden party Fred wants to impress and decides to juggle three balls while balancing on the fence. The ST declares all actions to be Fancy Physical and Acrobatics. Fred has Fancy Physical 3 and Acrobatics 1.

He begins to resolve the balance act on the fence at difficulty 7 because the fence is somewhat wide. A roll of 11 gives him a total of 15. He subtracts 2 for the three actions for a modified total of 13 and then divides by 2 and rounds up for a total of 7. He thus succeeds at maintaining his balance.
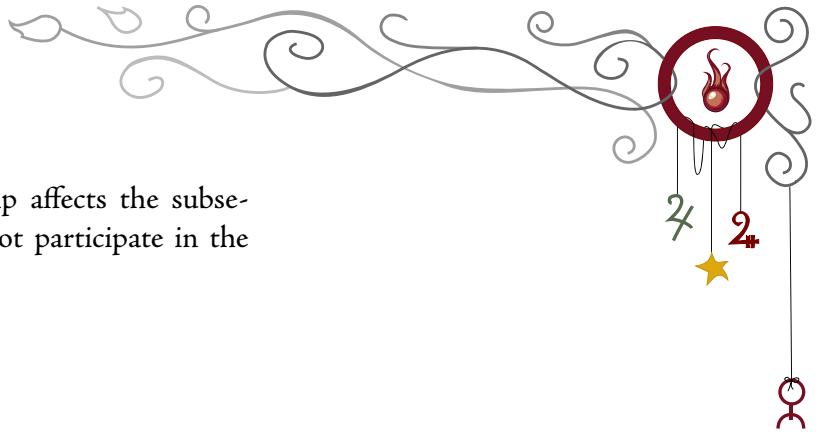
The juggling act is declared to be difficulty 12. Fred rolls a 5 for a total of 9. Subtract 2 for the two actions gives 7. Divide by 2 and round up gives a total of 4. Fred hardly manages to get the balls in the air.

Cooperative Actions

Two or more characters wishing to do the same action in the same round can choose to cooperate.

In order to successfully cooperate in an action, one character in the group does a roll to Leadership, where the difficulty is the number of people involved. If the roll fails, the entire group cannot cooperate on the intended action. The members then sum up their respective bonuses and roll a single die. This grand total is used to resolve the action.

Leadership can also be used cooperatively just like any other skill to form large hierarchies working together. As such, there is no limit to how large a group can be as long as there is sufficiently large and qualified management.

Wands

The one ingredient in casting a spell that is more important than any other is the use of the wand. Wizard magic is completely based around wands, and few wizards ever cast any spells without a wand.

In round-based resolution, leadership affects the subsequent round and the leader can thus not participate in the main action.

Spells

A fundamental element of Witchcraft and Wizardly is the casting of spells. To cast a spell, the wizard must know the spell in question and then make a roll using the appropriate magical art against the difficulty of the spell. Wizards are assumed to always use wands when casting. If they do not have a wand, they have a penalty of -6 to their rolled totals.

A wizard can never have more than one spell active at the time. It is of course possible to cast multiple spells in one round, but the effects will follow one after the other and not occur at the same time.

A Wizard can choose to do a spell silently without saying any words at all. This comes with a penalty of -4 to the spell roll total.

Simultaneous Casting

In the same way as mundane skills can be used cooperatively, so can magical spells.

Potions and Artifacts

Although spells can conjure some very powerful effects, true miracles require more raw power and preparation. The standard way to condense a spell into material form is through potions.

Potions are normally brewed after a recipe, usually not too different from a standard cooking recipe. However, all potions

Spell-casting

Henrietta wants to float her glass of water so that she can wipe the table because she spilled some of it filling the glass.

Now, she begins to try to formulate the Floating Charm with difficulty 7.

Now she takes up her wand, and gives it a twirl. With her Efficient Mental of 2 and Charms 2 she has a bonus of 4. With a roll of 6 on the die she gets a total of 10 which is 3 steps above the difficulty 7.

The glass thus floats smoothly out of the way without spilling any more allowing her to wipe the table.
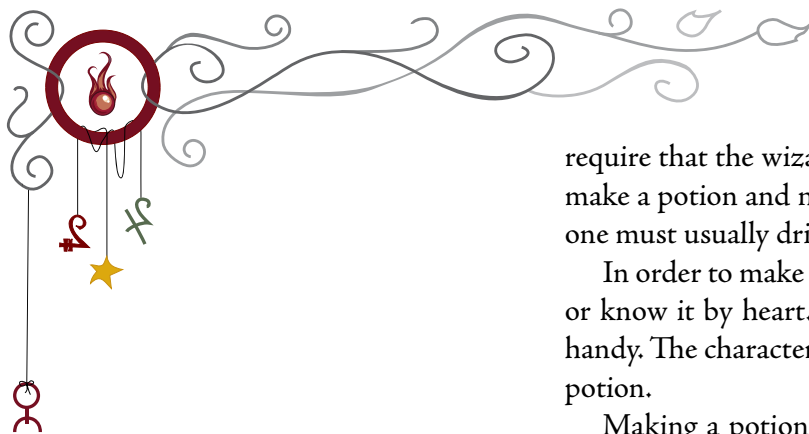
require that the wizard provide the magical power to actually make a potion and not just soup. Once the potion is finished, one must usually drink it to release its effects.

In order to make a potion, the character must have a recipe or know it by heart. The character also needs all ingredients handy. The character then declares that they wish to make the potion.

Making a potion is resolved just like casting of spells but take a full scene to complete. High scores in cooking and the quality of the ingredients can affect the difficulty at the ST's discretion.

Fatigue

Whenever a character does something that is tiring, the ST may call for them to spend one point of Fatigue. Normally, a character should not lose more than one point of fatigue every 10 minutes.

Fatigue is regained by resting. The entire Winded row it restored after 30 minutes and the Tired row after three hours. After a full nights rest, the entire Exhausted row is restored and after three days consecutive sleep, the Fainting row is restored.

Bashing it out

Not only may a wizard want to be constructive in the mundane way, but even at times cause some mayhem. Here are the rules for getting physical in the violent sense.

All combat begins with determining the initiative, as described in section Initiative. Initiative determines which order the participants act.
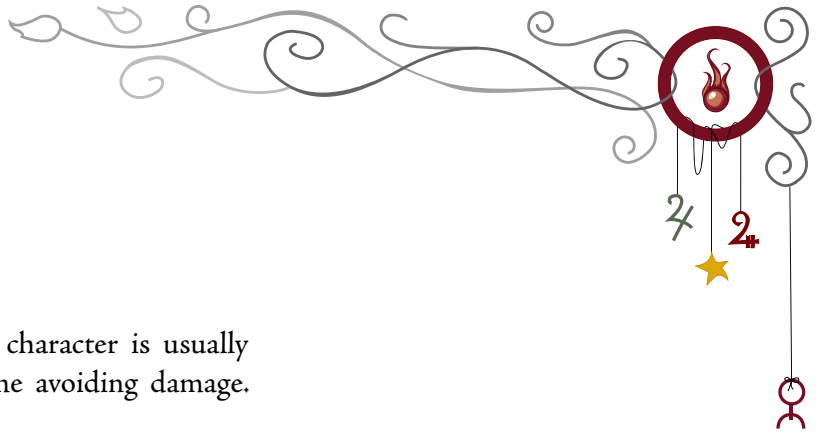
Causing damage

In combat, the main objective of each character is usually to cause damage while at the same time avoiding damage. Combat is based on *Melee Actions*.

A melee action is always declared together with an intended target. The figure used is the margin of success of a roll to any Physical and any skill in the Combat skill group, at difficulty 9.

When a characters turn is resolved, there are two possibilities. The first is that the characters declared target has declared a melee action back towards the resolving character. In this case, the two characters are engaged in a duel in the current round and both melee actions are resolved simultaneously. This is identical to a resisted action as described in the section Resisted Actions above. Both characters roll their rolls, and the character with the highest margin of success does damage to the other. A character with a margin of success of 0 or less can never do damage in combat, though. The damage dealt is equal to difference in margins of success after subtracting armour bonuses.

In the other case, the targeted character has declared a melee action against another character, or not declared a melee action at all. In this case, the attackers attack total is compared to the targets natural defence. Natural defence is the margin of success of a roll to only Fancy Physical with difficulty 9. The damage done is equal to the difference between the two margins of successes. Using the base defence is not an action and can be used any number of times during a round as long as the character is conscious and able to move reasonably freely.

Weapons table

Weapon	Bonus	Damage
Fists	0	Bruises
Random Object	+1	Bruises
Knife	0	Cuts
Bat	+2	Cuts
Sword	+2	Gashes
Rapier	+3	Gashes

Armour table

Armour	Resistance
Clothes	0
Leather coat	+2
Plate armour	+6
Composite Armour	+6
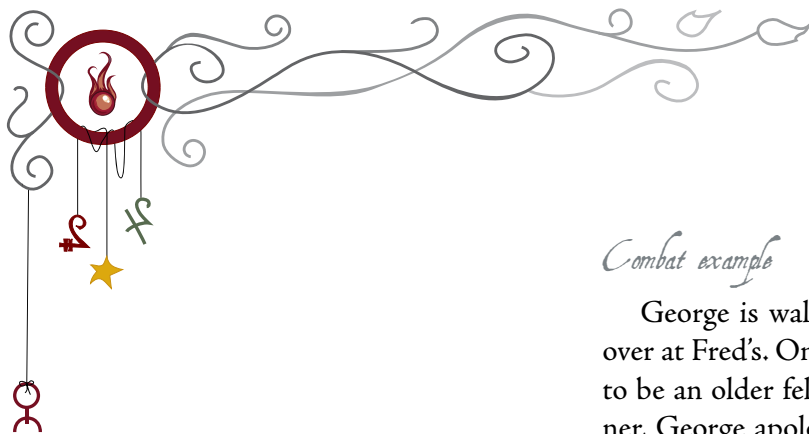
Damage

Every hit a character receives always deals as high level damage as it can. Example: A character has the following status chart:

Physical Status

Bruised	●☑	●☐	●☐	○☐	1
-1 Cut	●☑	●☑	○☐	○☐	4
-2 Gashed	●☐	●☐	○☐	○☐	12
-4 Dying	●☐	●☐	○☐	○☐	36

This means that he takes one cut wound every 4 Bruises, This means that he takes one cut wound every 4 Bruises, one Gashed every 12 Bruises and one Dying wound every 36 Bruises.

If he were to take 16 points of damage from one single attack, that means he takes 1 Gashed for 12 points and one Cut for 4 points for a total of 13. In this particular case, the Cut flows over and what he writes down is 2 Gashes.

Combat example

George is walking home late at night from a party over at Fred's. On the way, he bumps into what appears to be an older fellow dressed in rags as he turns a corner. George apologizes and turns to continue walking. After only two steps his head explodes as he is hit from behind by something hard.

The shady fellow had hit him from behind with an empty glass bottle. He has Efficient Physical 3 and Close Combat 3 which with a die roll of 8 and a difficulty of 9 gives him an attack of 14-9=5. The ST declares that the bottle gives the shady fellow +1 to damage for a final total of 6.

George has Fancy Physical 2 and rolls a 5 on the die. Unfortunately, this does not add up to the difficulty 9 and thus his natural defence does not help him.

George has 3 levels on Bruised, and 2 levels each of Cut, Gashed and Dying. A total of 6 points of damage gives George one point on Cut and three points on Bruised and a penalty of -1.

In shock, George turns around only to see how the shady fellow has pulled out a knife and makes a lunge forward towards him. George attempts to grab the knife using Fancy Physical 2 and Close Combat 2. With a roll of 7, a difficulty of 9 and his penalty of -1 he gets an attack total of 1. The shady fellow rolls a 4. With a difficulty of 9 he gets an attack total of 10-9=1. They are equal and the round is a draw with no-one doing damage to the other.

In the third round, the shady fellow makes a second lunge with his knife and George attempts to grab it again. The shady fellow rolls an 11 for a total of 17-9=8. George rolls a 1 on his roll, and then rolls the die
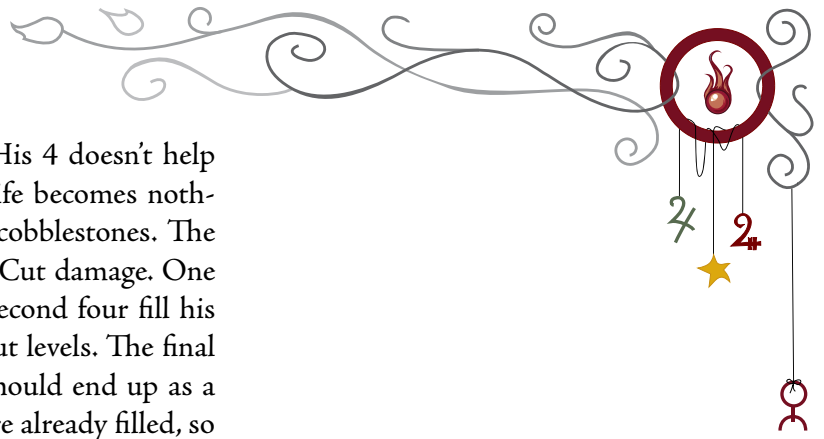
again against a fumble level of 12. His 4 doesn't help him and his attempt to grab the knife becomes nothing as he trips on the rain-slippery cobblestones. The shady fellows knife does 8 points of Cut damage. One point fills George's Cut levels. The second four fill his Gashed levels. Two more refill his Cut levels. The final point overflows his Cut levels and should end up as a Gashed level. But the gashed levels are already filled, so it overflows into one single Lethal wound. George sinks to the ground as the knife cuts deep into his belly.

George slowly gets up, but by the time he has managed to get on his feet, the shady fellow is nowhere to be seen. All the adrenaline in his body used up, George sinks back down on the cold stone ground, bleeding to death.

Fumbling in Combat

The fumble level for melee actions in combat should always be 12. If a character fumbles in combat, that die result counts as 0 and the character may not do a melee action or other offensive action in the following round.

Grappling

It is also possible to make an attack with the intent of capturing someone or holding them down as opposed to injuring them.

These attacks are resolved just like regular melee attacks with one exception. The character with the higher total does not do damage to the other, but instead gets an equal amount of grappling strength. This grappling strength is a bonus they can use in subsequent rounds.

If one character has positive grappling strength on another, the grappled character is restrained and cannot move. If the restrained character wishes to break free, they must do a grap-

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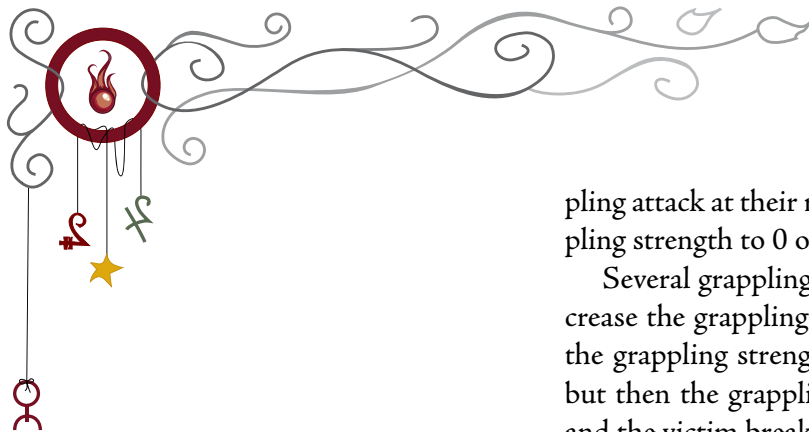
pling attack at their restrainer and reduce the restrainers grappling strength to 0 or less.

Several grappling attacks can be performed in a row to increase the grappling strength. If a melee attack is performed, the grappling strength can be used as a bonus to the attack, but then the grappling strength is immediately reduced to 0 and the victim breaks free once the melee action is done.

Ranged Combat

Ranged combat includes all attacks from a distance that are not spells. Ranged attacks are resolved almost like melee attacks. The main exception is that the target of a ranged attack can choose to counter in two ways.

The first way is to ignore the attack and return fire. In this case, both characters make regular attacks and both use their base defence.

The second alternative is to use their round to dodge the incoming attack. In this case, use an appropriate melee combat skill to avoid the incoming attack. Resolution works just like in the case of melee, only the attacker never takes damage.

All characters who are not unconscious or completely held down can use their base defence to defend against all incoming ranged attacks.

Fatigue and combat

In combat, all actions taken tend to be extremely fatiguing. Characters lose one point of fatigue for each melee action they perform that fails to do any damage or increase grappling strength.

Magical Combat

Magical combat works much like mundane combat except spells are used.
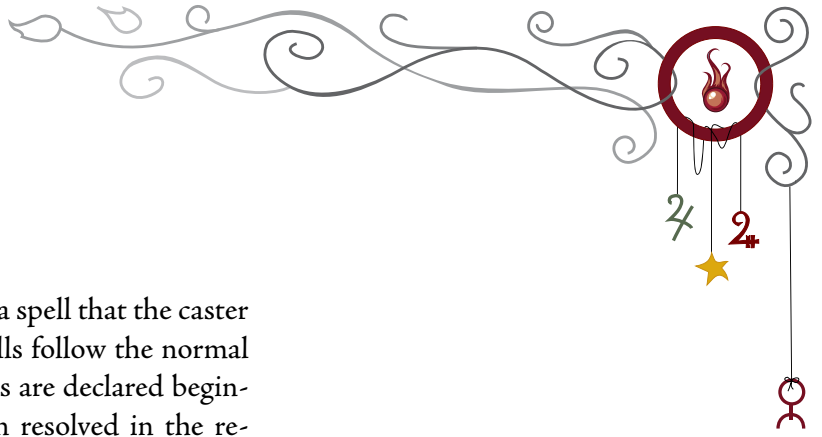
Initiative

It takes approximately one round to cast a spell that the caster knows. Therefore, characters casting spells follow the normal rules of initiative. Remember that actions are declared beginning with the lowest initiative, and then resolved in the reversed order, beginning with the highest initiative.

Natural defence

Just like fancy physical can be used to avoid physical damage, Crude Mental can be used to avoid the ill effects of spells using the same rules. Like natural defence in mundane combat, this is not an action.

Armour in magical combat

Spells do not strictly speaking travel from the caster to the target. Therefore armour has no effect on the damage of any spells that do direct damage.

Counter-magic

There are of course ways to defend against magic and the best way is to cast a counter-spell. See the section COUNTER-SPELLS in the chapter SPELLS. It is only possible to use a counter-spell if you see what spell is coming, and as such, to use a counter-spell you need to have higher initiative than your target.

Counter-spells are cast using the same skill and difficulty as the spell they counter and the margin of success is compared to the incoming spells margin of success just like for any resisted action.

Some spells, specifically detection spells, work like counter-spells, but have bonuses attached to them, and may also

use different skills than the targeted spells. In these cases, the details are available in the spell descriptions.

Wounds and Healing

During and after combat the effects of wounds must be accounted for. For details on how to note down physical damage, see the details in the description of Status Charts in the chapter Character Creation.

Effects of wounds

At the end of a scene, a character who is at the lowest row of the health status chart will pass out and will die unless aided in some way. The time this takes is up to the storytellers discretion, but should normally not be more than a few hours or maybe a day for an exceptionally fit character.

If a character at any time during combat fills their entire physical status chart, that character is immediately and permanently dead.

The rows of the health status chart should be interpreted as follows: the first row are large bruises, the second row are deep cuts, the third row are broken bones, and the fourth row are deep and lethal wounds.

Healing damage

Most damage done to a character goes away with time. The time this takes depends on how badly hurt the character is wounded. The characters topmost row of Physical Status heals by itself with a minimum of bandaging after a week. The characters bottommost row can only be healed after a months intensive care by a professional or by powerful healing spells.

Healing Wounds

As George sinks to the ground bleeding to death, by chance he happens to fall under a street light and lies there, glistening and wet from the rain. Just a few minutes later, a group of wizards walk by on the street and see him lying there. Noticing him bleeding, they immediately teleport him to the nearest hospital.

There a doctor uses Major Healing and Minor Healing two times each on George to restore the four rows of Physical Status he has received damage to. George's body is now restored, but the two Exhausted fatigue levels he loses as a side-effect of the Major Healing means he needs a very long nights rest before he is up and about again.

See relevant spells for a complete description. Healing is always done one complete row at the time.

Inventing magic

Sometimes a character may want to invent new potions or magic spells. This is a time consuming task.

Inventing spells

In order to invent a new spell, decide which art the spell belongs to. Then compare to existing spells to set the prerequisite skills of the spell and thus the difficulty.

In order to actually invent the spell, the character must devote a number of weeks of full-time work to research. At the end of the week, make a roll to the art of the spell at the difficulty of the spell. If the roll is a success, then progress was made that week. In order to complete the spell, an equal number of weeks of progress must be accumulated as the difficulty of the spell. An unsuccessful roll simply means no progress was made that week, but work can continue. A fumble means a fundamental flaw was found and the character has to start the research again from scratch. When inventing spells, a roll of 1 is an automatic fumble regardless of bonuses. You can never invent a spell for which you do not have the prerequisite skills.

Inventing magic is a research activity and as such, the bonus from the Archive background applies.

Inventing Potions

Potions are more complex than their spell counterparts. They require not only the devising of the spell, but then the research into what ingredients are needed. For a potion, there are two

Inventing magic

Fred wants to invent a spell to summon a small flower from thin air.

The ST declares the prerequisites to be Transfiguration 2 and thus the difficulty is 8. Fred has Efficient Mental 2 and Transfiguration 3 and the public parts of the school library which is an Archive 2. His total bonus is thus 7. For his first week of research, he rolls a 4 for a total of 11 which is a success. The following weeks he rolls a 1 which is a fumble and he has to start again. This time he rolls 7 consecutive successes and completes his work.

Fred now has a spell he made completely by himself that summons a small flower from thin air but it took him 9 weeks to do it.
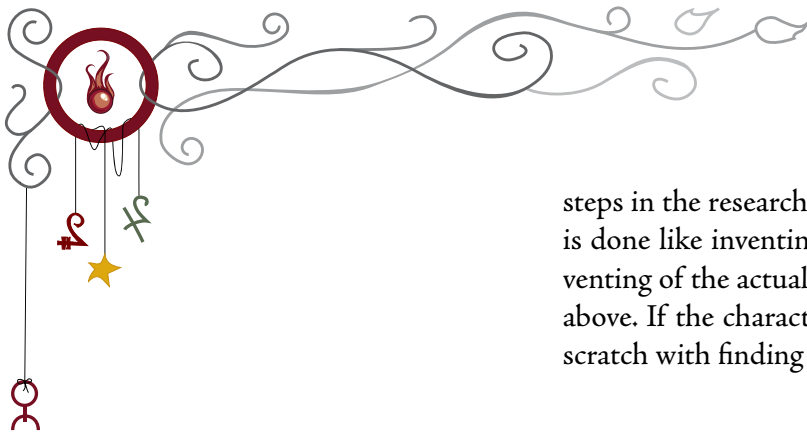
steps in the research. The first is discovering the ingredients necessary. This is done like inventing spells above. Once the ingredients are found, the inventing of the actual potion is started. This is a second research activity like above. If the character fumbles in this second step, they must restart from scratch with finding new ingredients.

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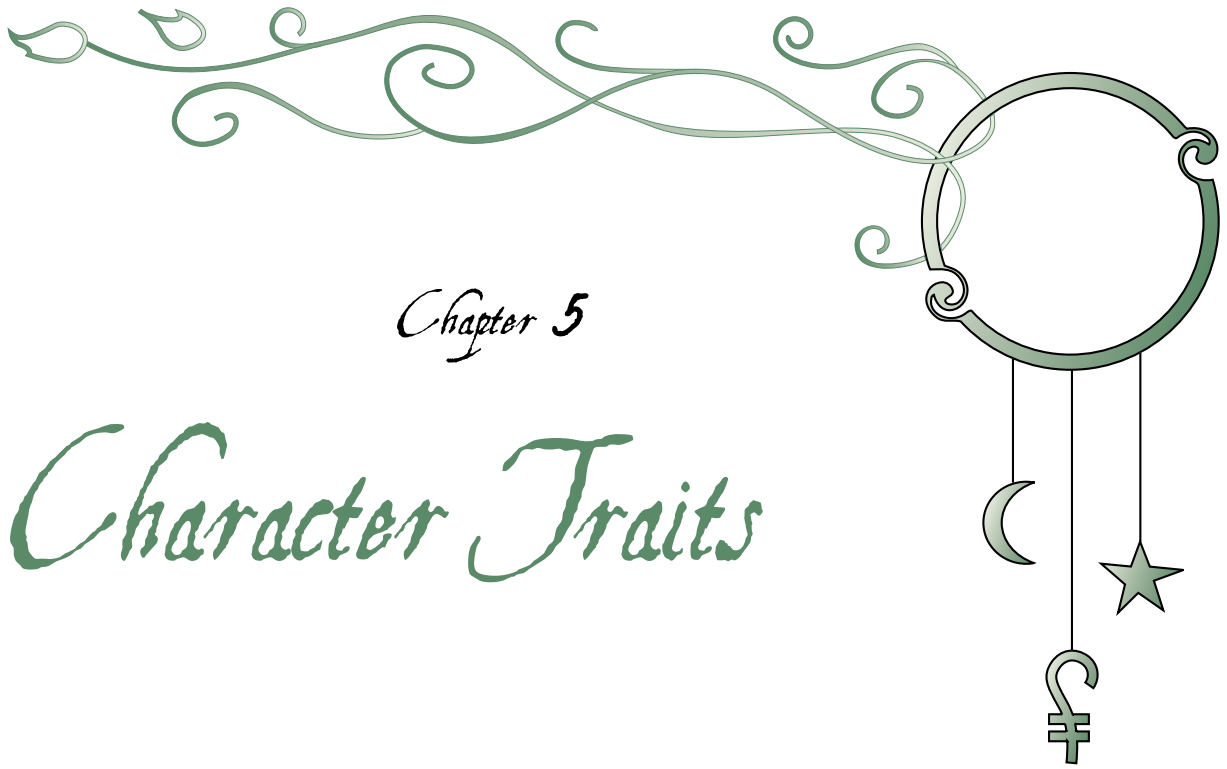
Chapter 5

Character Traits

Virtues

Legendary Virtues

Legendary merits are quite rare. Those who receive them can then be expected to go out in life to equally rare adventures. Legendary virtues cost 3 virtue-points.

Inner Eye

Some people have the rare ability of seeing the future. This virtue mostly manifests itself sporadically. At the storyteller's discretion, a player may roll a roll to Fancy Mental with difficulty 7. The margin of success is added to a subsequent Divination Roll. If the roll fumbles, the amount by which the fumble-roll fails is subtracted from the Divination roll, as actually knowing parts of the future can confuse more than it clarifies.
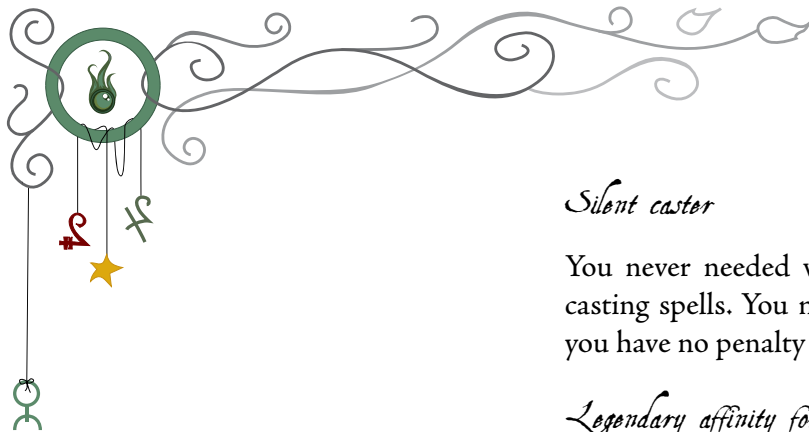
Talent point cost

Virtue type	Virtue-points
Legendary Virtue	3
Greater Virtue	2
Lesser Virtue	1
Trivial Virtue	0
Lesser Vice	-1
Greater Vice	-2

Silent caster

You never needed words to structure your thoughts when casting spells. You may use spoken words to cast spells, but you have no penalty if you don't.

Legendary affinity for magic

This is a measure of the innate raw magical potential in a wizard. Wizards with this merit add a bonus of 2 to the margin of success of any spell that is successfully cast. This background may normally only be purchased at character creation, being a "genetic" trait. This virtue may not be taken more than once, or combined with Affinity for Magic.

Life sacrifice

Sometime in your life, someone willingly gave their life for yours. This sacrifice has left its mark on you and will protect you for the rest of your life. Should you ever again encounter the being or situation from which you were protected, it will protect you almost perfectly. This protection is a manifestation of deep magic and as such its limits are not well understood, but it is agreed upon that the limits of the deep magic have yet to be revealed.

Wandless magic

All wizards need a wand they say. You don't, not really. Of course the wand helps you focus, but in a pinch, or if you left it somewhere you get by anyway. You have a penalty of -2 to spells when not using a wand instead of the usual -6.

Natural at (Attribute)

You have a knack for a particular attribute. Add +2 to any roll involving that attribute.
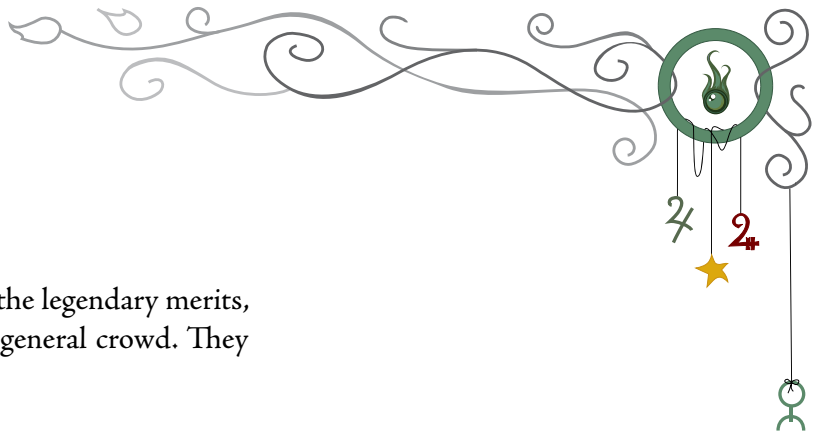
Greater Virtues

The greater virtues are not on level with the legendary merits, but those with them stick out from the general crowd. They cost 2 virtue-points.

Attuned wand

Most wizards have a wand they use for most casting. It serves as a focus for collecting raw power. However, some wizards have been lucky to get a wand that is especially attuned for them. In this case, this virtue adds +2 to spell casting rolls.

Dual upbringing

Being half-breed or for some other reason, you know the ways of both worlds. On one hand you know the mundane world and have a grasp of elementary mundane technology like how to use a phone or a TV. On the other hand, you know the wizard world, and are comfortable with things like portability and conjuring.

Fast Learner

You have a knack for understanding things others do not. Both social, mental and physical skills are easily grasped by you. For every 10 experience-points you gain, you get an extra for free. This also applies to your starting experience points when creating a character. These extra experience points may only be used to purchase skills.

Affinity for magic

Wizards with this virtue add a bonus of 1 to the margin of success of any spell that is successfully cast. This virtue may not be taken more than once or combined with Legendary

magical affinity. For details, see Legendary Affinity for Magic.

Greater life debt

You have at some time saved the life of some wizard who was an enemy of yours. This wizard may still be your enemy and may despise or even hate you. However, they will never allow you to come to real harm and will take actions to protect you if it is within their power.

Greater non-human feature

One of your ancestors was not a human. You have been lucky enough to inherit one of that ancestor's abilities or traits at full power.

Examples include the ability to fly, inhuman strength or natural invisibility. These are all abilities that can come in handy on a daily basis, but are not super-powers by wizard standards. The ST should use the examples above as limiting guidelines.

Inspector's badge

As an active maintainer of order you have a license that gives you some extra leeway. Although you need further authorisation before actually holding someone or breaking into their home, the license answers many questions as regarding the exact reason you are in a certain place and helps loosen the tongue of all but the most routinely shady people. In order to acquire this virtue, the character must be at least 18 years old.

Jack-of-All-Trades

When faced with a problem you have never faced before, you are not the one to be at loss if you have seen it at least once
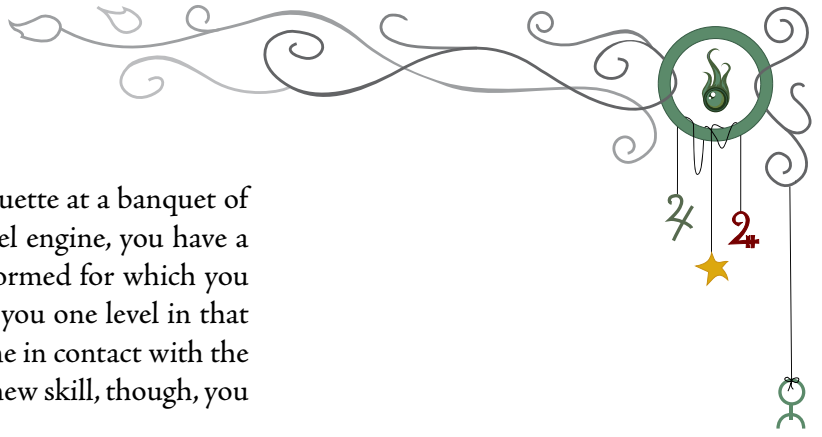
in your life before. Whether it is the etiquette at a banquet of Chinese wizards or how to repair a diesel engine, you have a chance at doing it. If a task is to be performed for which you have no appropriate skill, this skill gives you one level in that skill if it can be argued you have ever come in contact with the subject before. If you wish to purchase a new skill, though, you still have to buy that first level.

This virtue does not limit itself to one world-view, being all about understanding the previously unseen.

Natural at (Skill Group)

There is a whole area of skills that comes completely natural to you. Add +1 to any roll to skills of the chosen skill group.

Natural Linguist

You pick up forms of communication like dogs pick up fleas. After 24 hours among a people, you have enough of a grasp of their means of communication to be able to communicate the most basic of ideas (level 2 to the language). After a week, you know the basics (level 3) and after a month you communicate freely (level 4).

Photographic Memory

You are a walking video camera. If you have seen something or read something, you never forget it. For more detailed recall, roll a roll to any Mental with a difficulty of 7 at the storyteller's discretion.

Steady money

You have either inherited a trust, or own a company, or in some way have a small but steady income without having to work. This does not allow you to live the grand life, but if you keep costs low, you can choose not to work for fairly extended
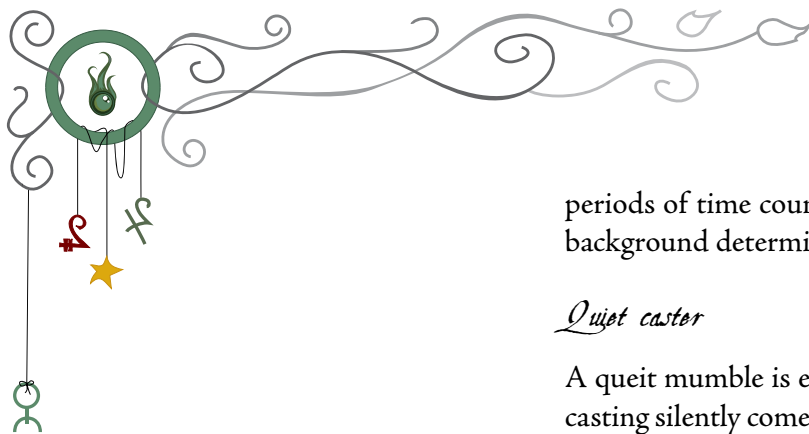
periods of time counted in months and years. The Resources background determines the level of money this virtue awards.

Quiet caster

A queit mumble is enough for you to cast a spell, and as such casting silently comes naturally to you. You only have a -2 penalty to casting silently instead of the usual -4.

Lesser Virtues

Lesser virtues are all the virtues then normal people have at least one or two of. They cost 1 virtue-point.

Double-Handed

Unlike most, you are not handicapped to be able to use only one hand freely, but you can swap an action from one hand to the other without a moments hesitation. Especially useful if one of your hands is rendered unusable.

Animal friend

You have an understanding for beasts, magical and non-magical. You add +1 to any roll involving the handling of animals and +3 to any fumble dice from all rolls involving animal handling. In addition, animals will never attack you unless you openly threaten them.

Best Friend

You have a best friend who will believe in you and stand up for you almost no matter what. If things get rough it is always nice to know you have somewhere to go. Don't overuse the friendship though, or things can get ugly.
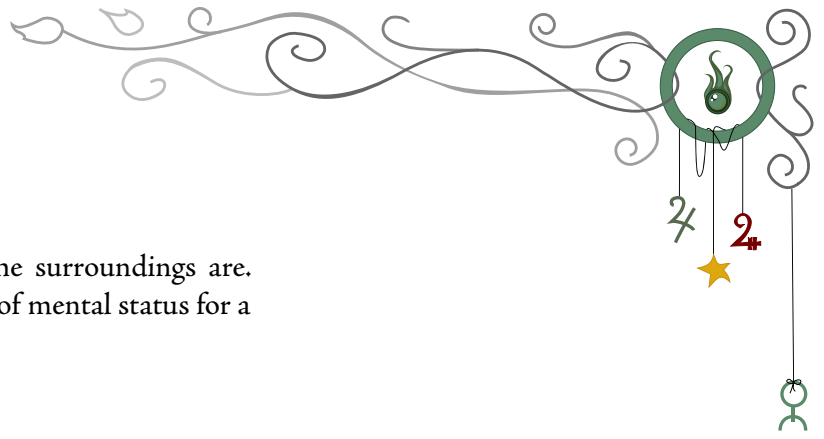
Concentration

You can concentrate no matter what the surroundings are. This virtue allows you to spend 2 points of mental status for a roll instead of just one.

Enchanting Voice

You have a beautiful voice and you know how to use it. Of course you can sit at a piano and hum a tune without annoying anyone, but more than so you can turn almost anyone around you your way of seeing things in conversation. You have one extra dice in all social rolls involving speaking.

Fashion Sense

Without concentrating, you can immediately understand those codes that define how people of a society dress and how fashion changes in time. You are also acutely aware of what to wear to make the right impression in that society at that time. If you declare what you are wearing to a certain event, you add +3 to any fumble dice from any social roll at that event. Just make sure you don't trip in the mud on your way there.

Famous

Your name is known by a lot of people on the streets, especially if you introduce yourself to them. Gain +1 to all social rolls, but beware of the crowd of fans.

Good Judge of Character

You have an eye for other people. You can feel that tingle across you spine that says if someone can be trusted or not. A pure social roll will tell you something about how dependable a person you are talking to is.

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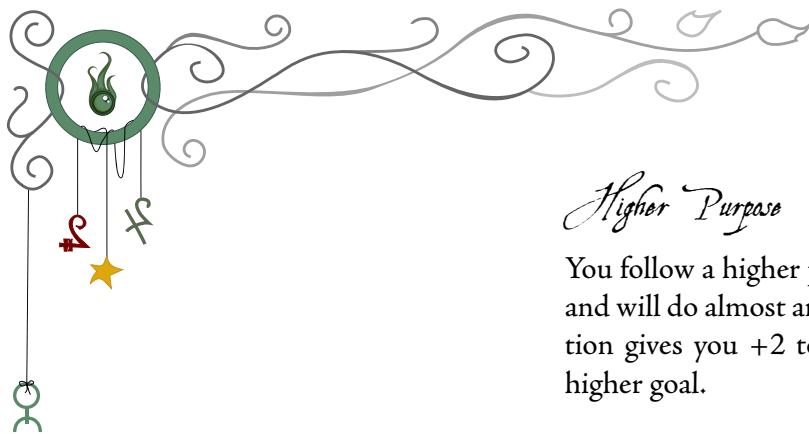
Higher Purpose

You follow a higher purpose. You fully believe in this purpose and will do almost anything to accomplish it. Your determination gives you +2 to any rolls leading directly towards that higher goal.

Inventive Genius

You have a knack for inventing new magic. When doing research rolls to invent spells and potions, your fumble level is 9, so you do not automatically fumble if you roll a 1 on a research roll.

Lesser life debt

You have at some time saved the life of some wizard who you did not know or with whom you had a positive connection. This wizard is free to have any opinion they want about you, but will not allow you to come to harm, if they can prevent it within their normal range of activities.

Lesser non-human feature

One of your ancestors was not a human. As a result you have inherited a lesser attribute or ability that humans do not have. Examples include improved night vision or a talent for seduction.

Light Sleeper

You are not an insomniac, but you wake easily if disturbed. You have no negative bonuses from sleeping in trying to notice if someone is sneaking up on you.

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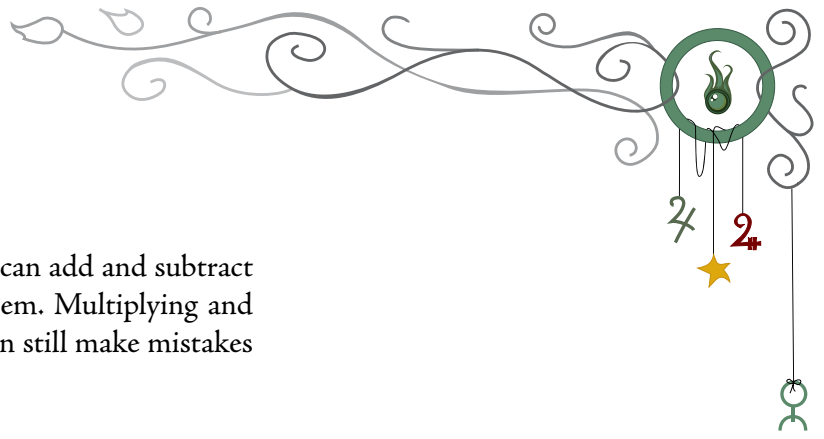
Lightning Calculator

You have a real knack for numbers. You can add and subtract numbers at the speed you can speak them. Multiplying and dividing are only a tad bit slower. You can still make mistakes though, so do double check.

Medium

Spirits like your presence and are drawn to you. Whenever you are in a place inhabited by spirits or ghosts, they are attracted to you and may possess you temporarily. While they possess you, they recount or replay acts of importance to them or to the location they are in. These acts are never damaging to you. On the contrary they are often quite informative, if sometimes scary.

Mental resilience

No one forces you do something you do not want, by magical or mundane means. If someone actively attempts to force you to do something, you have +2 to all rolls to resist.

Natural at (Intermediate Skill)

You are a born natural at a skill. Since the first time you made an attempt, at the skill, you have always had an easy time with it. Add +1 to any rolls involving the skill.

Perceptive

You have the eyes of a hawk and the ears of a fox. You are hard to sneak up on and have a real knack for noticing things partly hidden. Add +1 to all rolls involving the use of one of the five senses: sight, hearing, taste, smell, touch.
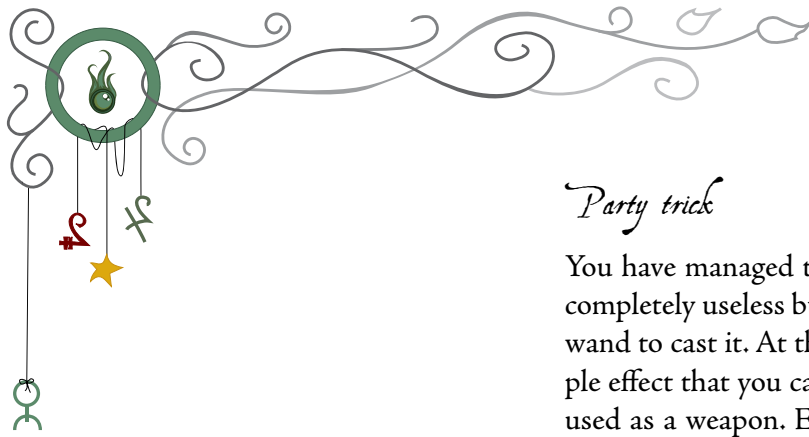
Party trick

You have managed to pick up a small and trivial spell that is completely useless but kind of nifty, and also, you don't need a wand to cast it. At the ST's discretion you may choose a simple effect that you can conjure at will, but which can never be used as a weapon. Examples include conjuring a match-stick flame, or a daffodil.

Punctual

You have somewhat of an obsession of being on time. This can of course be an inconvenience as you will leave meetings that drag out on time if you have another appointment to attend to. However, unless you are actively detained, you will be on time to all your appointments.

Pure Blood

The pureness of ones magical blood carries great weight in certain circles of the magical community. It can be used as social leverage in certain circles, and also affects the odds of ones children being magically adept.

The social weight of this virtue is increased even more if the character takes a vice that can be attributed to inbreeding.

Realist

You have a grasp of what is realistic and not, be it in the magical or mundane domains. The storyteller should alert players with this merit when they attempt things that have unreasonably low odds of succeeding.

Time Sense

You are good with time. You can count out exact minutes for up to an hour without having to look at a watch. You also

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know to the hour what time it is up to 48 hours after the last time you looked at a watch.

Vices

Greater Vices

Greater vices stick out. People with them can either be spotted on sight, or stories about them might even circulate as tall tales. You get 2 virtue-points back for each.

Addiction

There is something to which you are addicted. It may be alcohol, drugs or The Beetles. Whatever it may be, you need it and you will sacrifice everything to get it on a regular basis.

Familiar knows best

Your familiar for some reason does not adhere to your way of seeing the world. It has a very defined view of how things, you included, should be and actively works to have its way. Merely a nuisance when the familiar is young, but can become a real problem as it grows older and more powerful.

Fatiguing spells

Casting spells is tiresome work, and doubly so for you. When casting spells you lose twice the amount of fatigue as compared to normal for each spell.

Greater life debt

At some time, an enemy of yours chose to save your life. Since that moment, your life and destiny is bound to that wizard's.
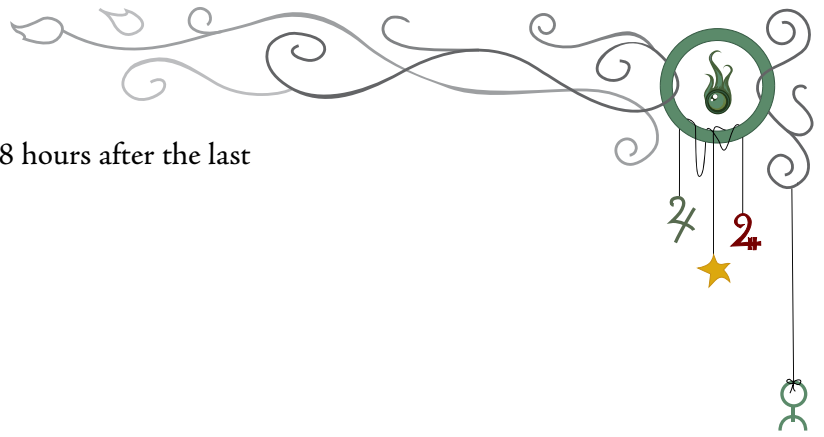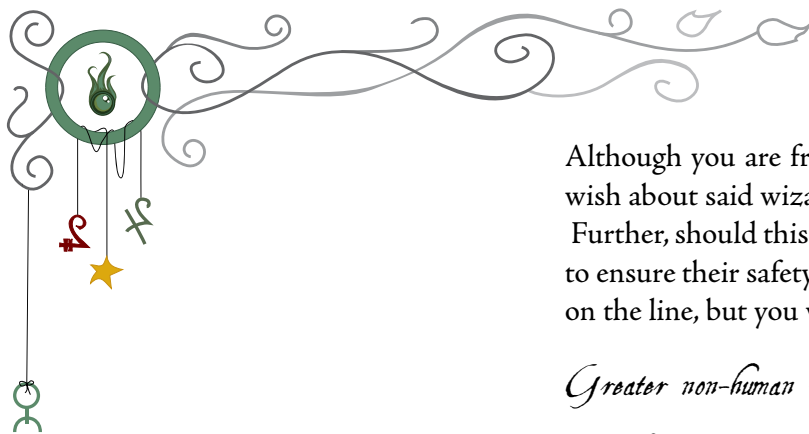
Although you are free to hold and express any opinions you wish about said wizard, you will never truly harm him or her. Further, should this wizard come to peril, you will take action to ensure their safety. You are not required to lay your own life on the line, but you will take any action within your capacity.

Greater non-human vice

One of your ancestors was not human, and you got not the short end of the stick, but the stump. You have a severe handicap stemming from you ancestor. Examples include inability to stand sunlight, or permanently immaterial form.

Greater shyness

You have never been good with an audience. In fact, you try to avoid all forms of audiences at all costs. Even small ones. You can't address people you don't know without excruciating force of will, and addressing a group is unthinkable unless the group is composed of close friends in which case it is just devastating.

Line-of-sight

Almost all wizards can cast spells through other objects as long as they know where their target is or if the blocking object is transparent. You, unfortunately, can't. You must have a clear line-of-sight to the precise target of your spell, or it gets caught half way. Clear air or clean water do not block spells. This vice gives a penalty of -2 to all teleportation that isn't to a place that can be seen without obstruction or aid from the starting point.

Last body part

For some reason you were born without, or have lost a semi-major body part. This may be a hand, a foot or an eye. You have adapted to this fairly well, and under normal circumstances
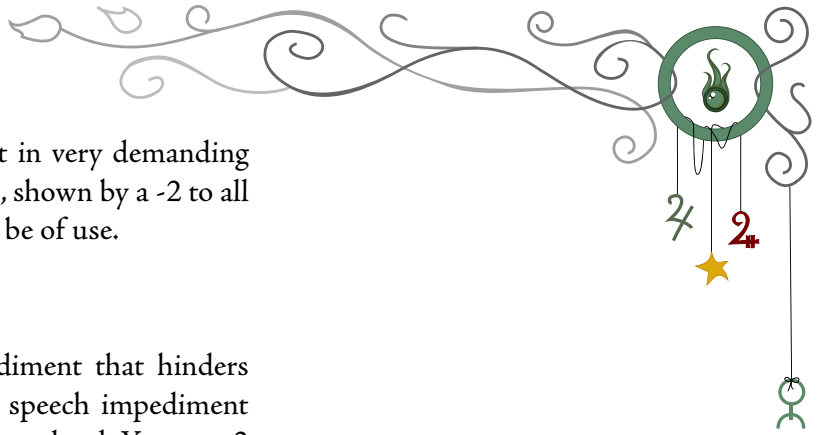
you are not considered handicapped but in very demanding situations, your missing part hinders you, shown by a -2 to all physical rolls where the body part would be of use.

Magical Speech Impediment

You unfortunately have a speech impediment that hinders your use of spoken spells because your speech impediment hinders your concentration when speaking aloud. You get -2 to all spells cast using your voice.

Really bad nightmares

You have terrible and recurring nightmares. They may come from your past, your future or your imagination. However, they come every night, hindering any form of true rest. As a side-effect you are chronically tired and can never rest up to full strength.

The nightmares can be evaded by drinking a sleeping potion. Unfortunately almost all sleeping potions give a bad hangover the day after.

Poor Senses

One of your five senses is poorly developed. It can be sight, hearing, touch, taste, or smell. Whichever sense it is, it is almost completely unusable. Under extreme stimulation you can realize that something is happening, but receive no information regarding any details whatsoever. This vice can be taken once for each of the six senses but storytellers should be extremely restrictive in allowing characters that are both deaf and blind.

Wanted

The law is out to get you, or some other organization of equal power. Whether they have reason to look for you or not is irrelevant. But you know that if they find you, your life as you
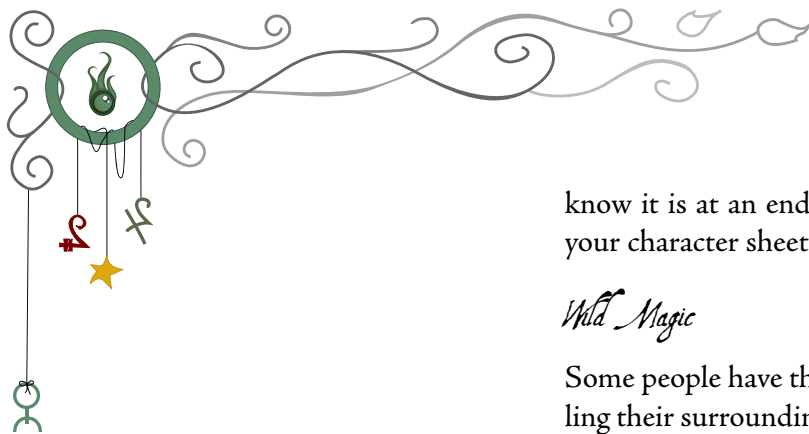
know it is at an end. Note down exactly who is after you on your character sheet.

Wild Magic

Some people have the power to affect, yet the trouble controlling their surroundings. Their spells usually come out more or less right, although more often than not with an added side-effect. The effects tend to be greatly magnified if the caster is in any form distracted, in which case secondary effects related to the distraction are the rule rather than the exception.

At the storytellers discretion, the storyteller may split off parts of the margin of success and use for a trivial secondary effect related to any distracting element in the casters mind or surroundings. The ST may not reduce the margin of success below 0 though. The caster may spend one point of mental status before the casting to guarantee not to be distracted.

Lesser Flaws

These are the day-to-day vices that people you meet every now and then have. You get 1 virtue point back for each.

Code of Honour

You have a set of principles which you abide by. You have -2 to any roll in contradiction to that code.

Compulsion

There is some little act you must perform in certain situations. It can be to check the stove two times before you leave the house, or spit over your shoulder when you see a black cat. Either from superstition or from simple miss-wiring in your brain you will never fail to do this thing.
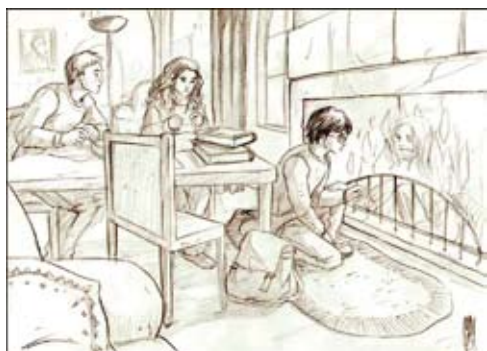
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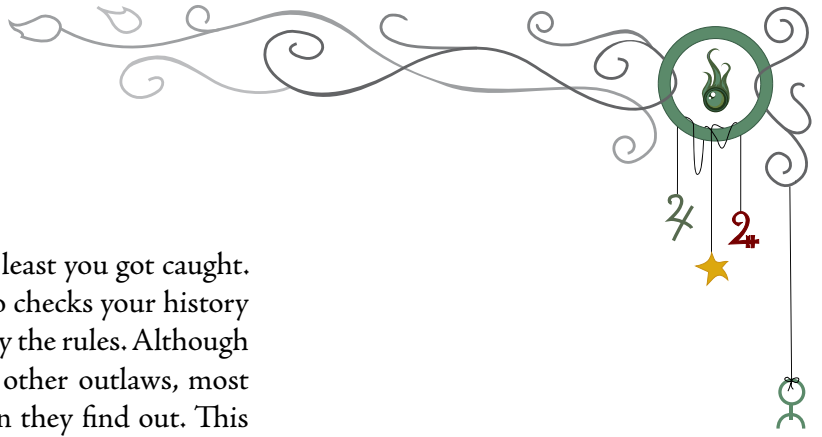
Criminal Record

You broke the law and got caught. Or at least you got caught. Although you did your time, anyone who checks your history will find out that you aren't one to abide by the rules. Although this might give you some credit among other outlaws, most people tend to back away from you when they find out. This vice applies to either the mundane or the wizard world but can be taken once for each world.

Dark Secret

There is something in your past that no-one may ever know. If this came out you would be cast out by friends, family and society; or possibly be thrown in jail.

Honest to a Fault

You can't lie to people, ever, and you can't get around it by not saying anything. If asked a question you will answer honestly, and comprehensively.

Impractical Dresser

No matter the situation, if you have an option you will allways choose the outfit that shows off your best looks. If your current outfit is not flattering, you will take the time to adjust it in an attempt to make it look better, almost no matter the cost.

Intention-controlled magic

You always had trouble keeping your emotions out of your magic. All your spells are affected by your emotions and anyone who sees them clearly notice what is currently going on in your mind.
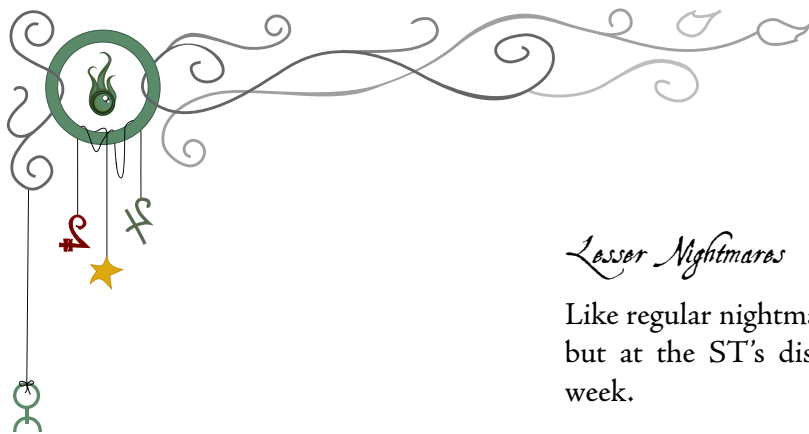
Lesser Nightmares

Like regular nightmares, only they do not appear every night, but at the ST's discretion and never more than once per week.

Lesser life debt

At some time, an person whom you have no close connection with, or has a a neutral attitude to you, chose to save your life. For details, see GREATER LIFE DEBT.

Lesser non-human flaw

One of your ancestors was not human, and you got the short end of the stick. No bonus, but you are short, or have a slightly unpleasant appearance or a mystical allergy or some other bother.

Lesser shyness

You have never been good with an audience and try to avoid audiences at all costs. You can't address groups whom are not your close friends without excruciating force of will.

No portations license

This vice can only be taken at creation time by characters of 20 years or above. This vice means that the character has failed to master the art of portation. This is a rather serious handicap as it is permanent and adult wizards travel long distances almost exclusively by portations in different forms. A character with this flaw may attempt to retake the tests, but will automatically fail them.

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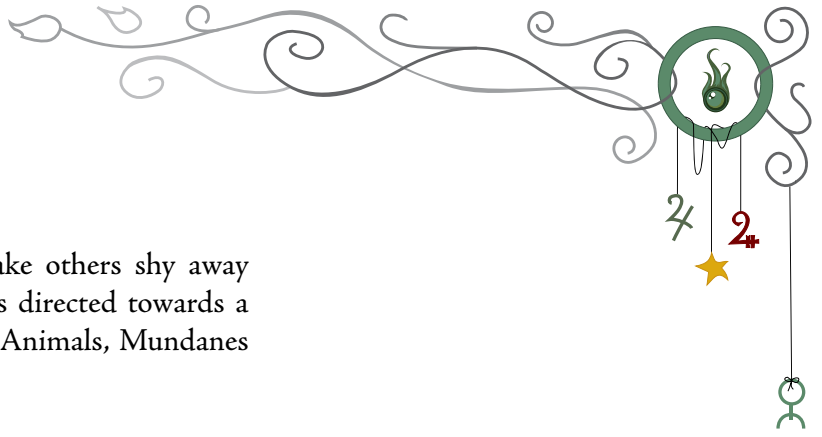
Offensive to (Class)

There is something about you that make others shy away from you. You have -3 to all social rolls directed towards a member of that class. Specify either as Animals, Mundanes or Wizards.

Poor Personal Hygiene

You walk around in a persistent cloud. The benefit is that you aren't bothered by people. The problem is that people stay away from you. Whether from laziness, or mental disorder, you can't keep clean and are constantly dirty and quite smelly. So much in fact that people naturally stay at least a meter from you even in a crowd, and notice you coming from several meters.

Species Confusion

Either because you actually have non-human blood in you, or because something simply slipped, you feel deep inside you are actually not human but something else. You will behave in almost every way as the type of creature you believe you are including habits, ways to dress, what you eat and where you live.

Temperament

You have an amazing temperament. Whenever there is even an indication of an insult to you, or something doesn't go your way, you let lose in a total fit of fury. Spend a point of Mental Status to maintain controll.
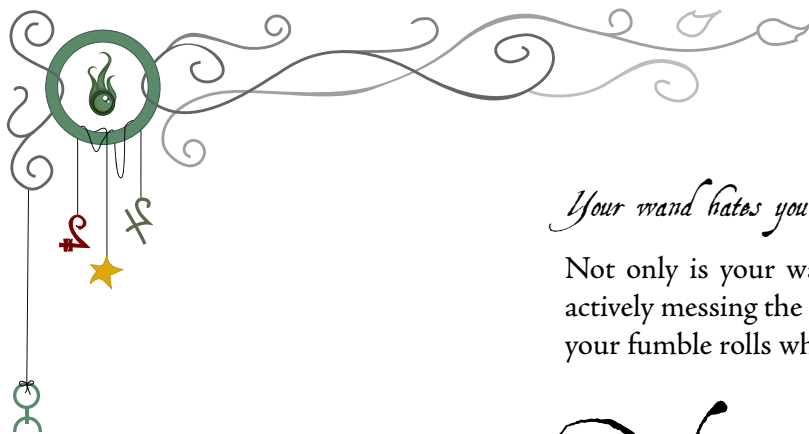
Your wand hates you

Not only is your wand not attuned to your being, but it is actively messing the spells up for you. You have a -3 penalty to your fumble rolls when using this wand.

Backgrounds

Ally

Since some time, you have cooperated with some other individual or organization. The bond between you is not one of friendship but has settled into a form of solid trust and interdependence. They have some means of helping you out regularly, and you have some means of helping them out. The benefit is that you can call on the aid of the other party and if the request is within their capacity, it will be granted without too many questions. Of course, you are expected to provide help to them under the same conditions.

I. You have a contact somewhere that you maintain. Can be a good source for an alibi.

II. You have a partner and you will stick up for each other in most everyday situations.

III. You know an individual that can come to your aid, even if there is risk involved.

IV. You cooperate with a powerful individual or a group of individuals with extensive resources.

V. Your allies can stand in the way of national police, multinational companies and celebrity lawyers.

VI. You are known to a major, international organization and can call on their full resources. The

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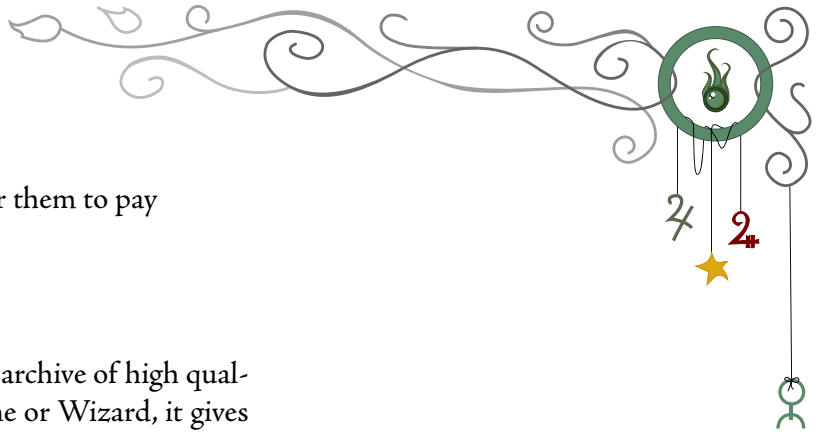
question is: What do you do for them to pay you so dearly?

Archive

You own or have permanent access to an archive of high quality. If the archives world-view is Mundane or Wizard, it gives a bonus of their rating to any research rolls when at that location. Half-and-half archives give a bonus of half their current rating but cover both world-views including cross-references.

Characters may of course be granted temporary access to archives as part of education, work or other positions. They can of course use these within any restrictions imposed without needing to purchase this background.

I.   Large collection of bookshelves
II. Small local library
III. Large public library
IV. National archives
V.   University Libraries
VI. Nation-wide specialist archives

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Destiny

You are meant to do something in this world. To change something in a way few do. It is written in the stars and in the currents of time. Whether it is for good or for evil is of no concern, but the universe has a job for you, and in one way or another it will get done.

I.   People always said there was something about you. Something special in your future.
II. A prophecy has been told over you. You will play a major role in some contemporary event.
III. You are destined to be a major character in local history.
IV. You are destined to change the course of global history in some way.

V. You will not only change history, but for some small moment, the world will revolve around you.

VI. You will never be forgotten. Your deeds will echo on beyond the millennia in all cultures of the world, or is it perhaps you that silences the world forever?

Familiar

Almost all wizards have an animal they keep near at all times. These animals mostly work as messengers carrying letters, but are capable of much more. These animals always know where their masters are, and unless someone actively detains them, they are always capable of getting back to their master if they are lost. More powerful familiars not only know the location of their masters but also their state of mood and in some cases even the general thoughts of their masters.

It has also been noted that familiars can find even wizards in unportable areas or wizards who have made themselves unportable. This ability is little understood but commonly used. All attempts to use the familiars to track or find unportable wizards have so far failed, however.

I. Your familiar has never shown anything more than regular animal devotion to you.

II. Your familiar moves around rather freely, but seems to always be at hand in case of crisis.

III. Your familiar is known to show up in a timely fashion when it can be of use.

IV. Sometimes your familiar seems to know how it can help you before you do.

V. You have made it a habit of consulting your familiar as it seems to know you better than you do.

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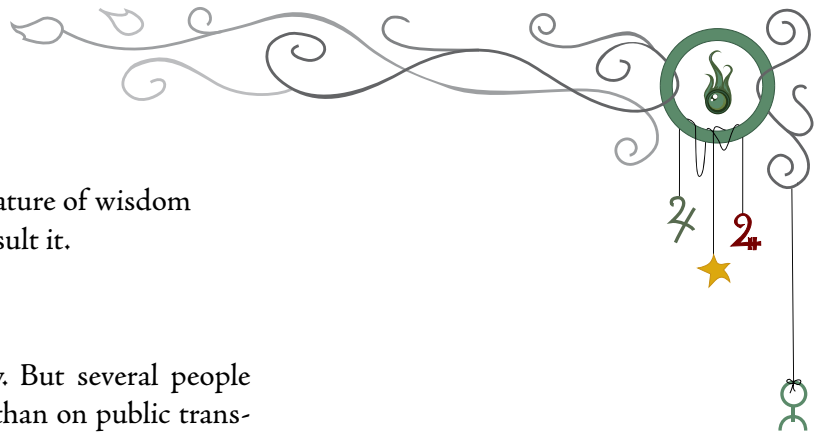
VI. Your familiar is known as a creature of wisdom and other wizards come to consult it.

Resources

They say money can't make you happy. But several people would prefer to cry in a Porsche rather than on public transportation. Within all of us it is buried, the quest to reach economic independence.

I. Money is tight, but you manage.
II. You have a job, a house, and a car if you want one.
III. Money is something you use, not worry about. You could buy one small car on a whim, but only one.
IV. You can have anything you want, at any time, within reason.
V. You are known internationally as one of the rich in the world.
VI. Small countries are yours for the buying.

Well-travelled

Everyone travels a bit. Most only from their home to their work, but some go further. Travelling means getting to know people, places and other handy little tidbits.

I. You have seen a few of the essential sites on your continent, and know where to get good food there as well.
II. You have been around the world. You have even stayed a longer time in some region and know it well enough.
III. You have seen more than most knew there was to see. There is no major city or town where you haven't at least passed by.

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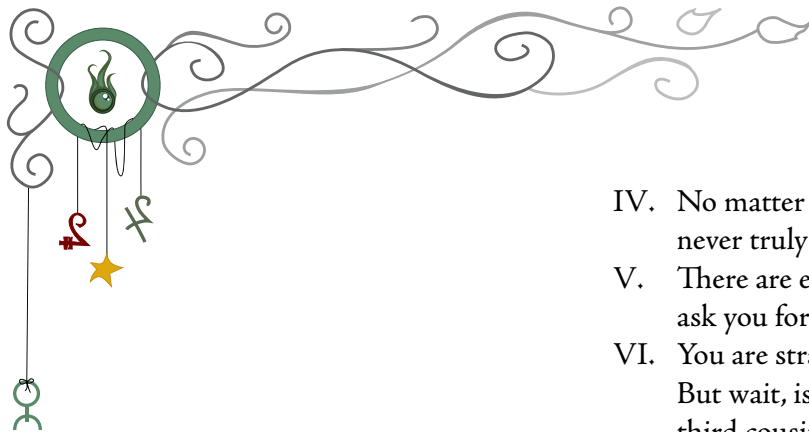
IV. No matter where in the world you are, you are never truly lost.

V. There are entire countries far off where locals ask you for directions.

VI. You are stranded in the deepest of Mongolia. But wait, isn't that your old friend Lo Chang's third cousin that you met last time you were somewhere in these parts? He will probably give you a lift.
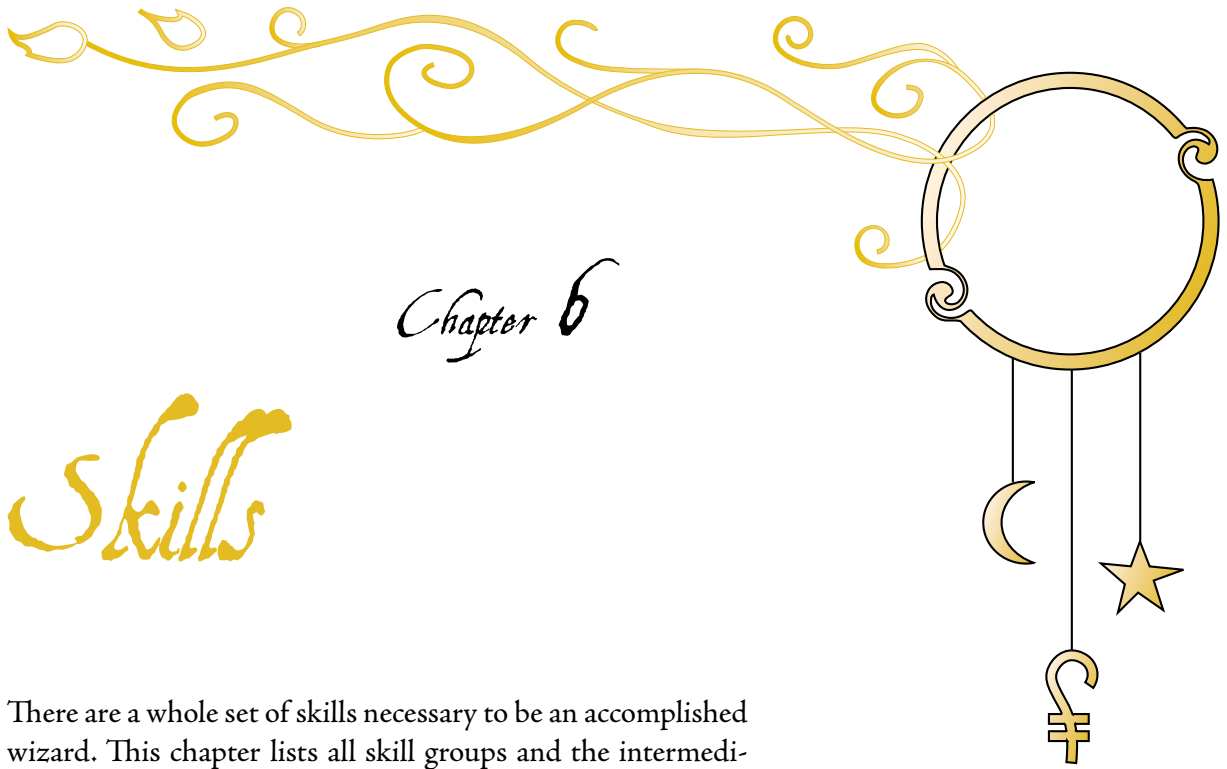
Chapter 6

Skills

There are a whole set of skills necessary to be an accomplished wizard. This chapter lists all skill groups and the intermediate skills in each group. Very few advanced skills and no mastery skills are listed. The storyteller and players are expected to invent advanced skills as they are needed and also add any intermediate skills they feel are missing.

Academics

The mundane finer studies. Includes both the social and natural sciences as well as some elementary language skills.

I.   Junior High
II.   High-school
III. Masters degree
IV.   Ph.D.
V.   World-famous / Nobel Prize
VI.   Legendary

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Humanist Sciences

The mundane humanist sciences. Include theoretical linguistics, history and theology among others.

Natural Sciences

The mundane natural sciences. Include chemistry, physics, biology and mathematics.

Social Sciences

The mundane social sciences. The subject includes geography, economics, social studies and others.

Applied Problem Solving

Applied problem solving is how mundanes deal with the fact that the universe doesn't allways agree with them. Engineering is used to overcome the realities of the surroundings, and the remaining subjects help resolve the situation when people or nature try to tear it down.

I.   You have a knack for approaching a problem.
II.   You have some field experience within your area
III. You are a qualified professional.
IV. You are a known guru and are called upon when the usual methods fail.
V.   You are a renowned problem solver and may work as an international consultant.
VI. You are can compare to Sherlock Holmes or Leonardo da Vinci.
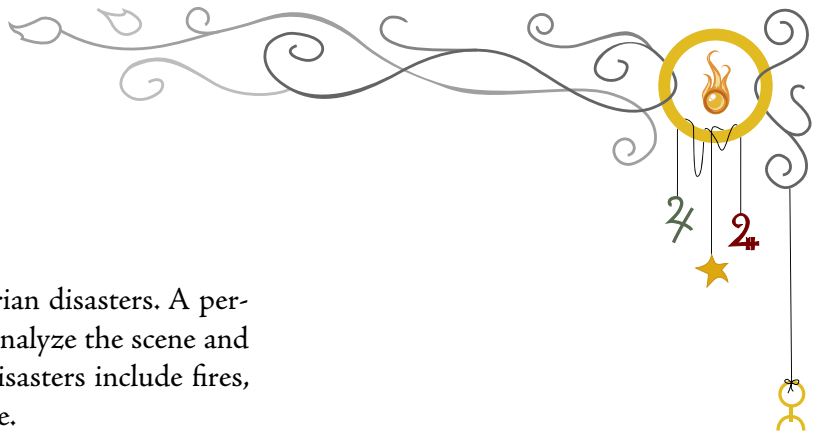
Catastrophe Management

The art of dealing with acute humanitarian disasters. A person well versed in this skill can quickly analyze the scene and know what measures are to be taken. Disasters include fires, floods, major traffic accidents and the like.

Engineering

The art of putting physical objects together to make gadgets. This includes lashing sticks together in the forest to designing and welding electronic circuits.

Investigation

How to determine what has happened at a location. Noticing things like almost-closed windows, small stains of blood etc. This skill can of course be used to realize what in a scene is a dead give-away to what you just did there.

Medicine

From diagnosing patients and giving out medicines, to placing band-aids. The entire range of primary medicine that depends mostly on experience and knowledge. Also includes surgery.

Art

The field of art deals with how to do something in a way that turns it into culture.

    I.   You have a knack for the artistic.
    II.   You are an amateur artist with routine.
    III.   You have the skills of a professional artist.
    IV.   You have made yourself a name as an artist.

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V. You are internationally renown and the entire international media pays attention when you have an exhibition.
VI. You are as good as Michelangelo or Mozart.

Composition

Composition is what differentiates a paint on a piece of cloth from a painting and random sound from music. This is the art of conceptualizing a work.

(Instrument)

How to play a particular instrument. Instruments are grouped by similarity. Singing is also considered an instrument of these purposes.

Athletics

Athletics are all actions that are based on fine control of the characters motor-functions.
I. Your body is in trim.
II. You are an amateur with routine.
III. You have the skills that could give you a lesser professional contract.
IV. You are national-team material.
V. You belong to the worlds elite and win the big international contests.
VI. You are a legend and will be mentioned in the history-books.

Acrobatics

All the fancy flip-flops and jumps imaginable.
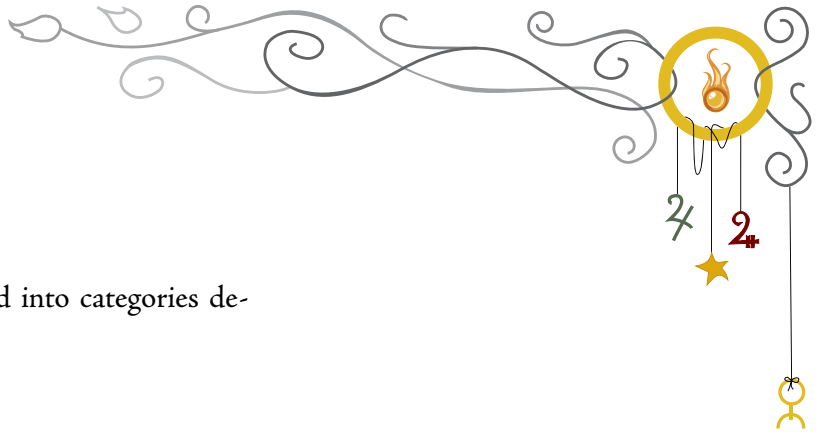
(Sport)

You practice a sport. Sports are grouped into categories depending on similarity.

Stealth

The art of moving silently, or in some other way as to not attract attention to oneself. Also covers hiding from view.

Communication

The art of communicating between sentient beings. Be it in verbal, written, or even telepathic form. This skill group focuses mainly on communication where the purpose is the transfer of knowledge and information.

    I.   You can express yourself.
    II.   You are an amateur with routine.
    III.   You have the skills of a professional.
    IV.   You are wanted across the country for your skills.
    V.   You are an internationally known communicator.
    VI.   You are a legend and will be mentioned in the history-books.

Leadership

How to make other follow your directions.
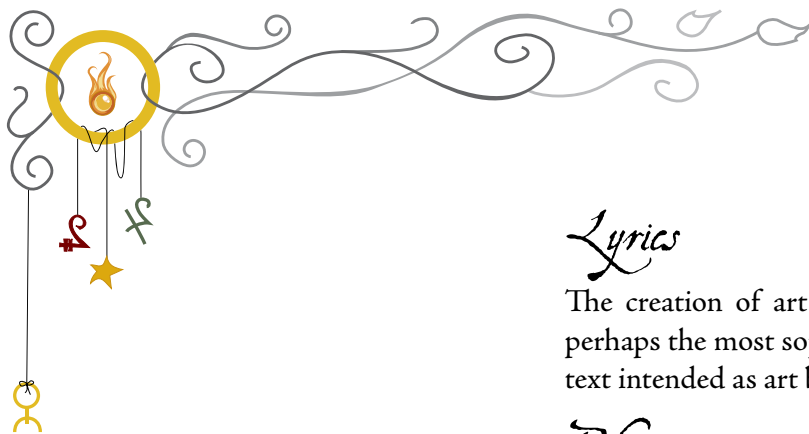
Lyrics

The creation of art through structured language. Poetry is perhaps the most sophisticated usage, but any play or written text intended as art benefits from the application of this tool.

Rhetorics

The art of forming convincing or less convincing arguments into a whole that affects the audience. Applies to both spoken and written works.

Teaching

The art of explaining and sharing wisdom and knowledge.

Translation

Adapting text from one known language to another is all but trivial, even with a high proficiency in both languages. Use the lower of your translation and your proficiency in the relevant languages if you want your translation to have anything but the crudest of forms.

Anyone can take a text in one language they know and write it down in another language they know and it will be legible. However, the translated text will be noticeably crude.

Combat

How to fight.
I. You have come out standing from at least one serious bar-fight.

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II. You don't have to back down from a challenge. You can beat the commoner, and you know enough to get out alive against your betters.
III. You are a well-versed fighter who can take down most locals.
IV. You are an expert fighter and seasoned veterans give you leeway.
V. You are one of the worlds most feared warriors alive.
VI. You are a legend. Your side wins wars even on a national scale. Achilles would respect you.

Close combat

Melee is the art of doing damage with hand-held physical implements. Includes all known mundane martial arts as well as the spontaneous bar fight.

Magical Combat

The subject of magical combat can further be limited to the following two subjects.

Duelling

Formal duelling. Deals with both theory and practice. A good duellist knows both all the social rules and conventions and how to read the opponent. This skill can be used as a lore and as initiative in formal duels.

Defence against the Dark Arts

Defence against the Dark Arts, or DaDA as it is lovingly referred to, deals with the defence of oneself and others from both wizards using the Dark Arts as well as some inherently evil creatures and their powers. Examples include werewolves and vampires. It is not a field in itself as most of the spells are
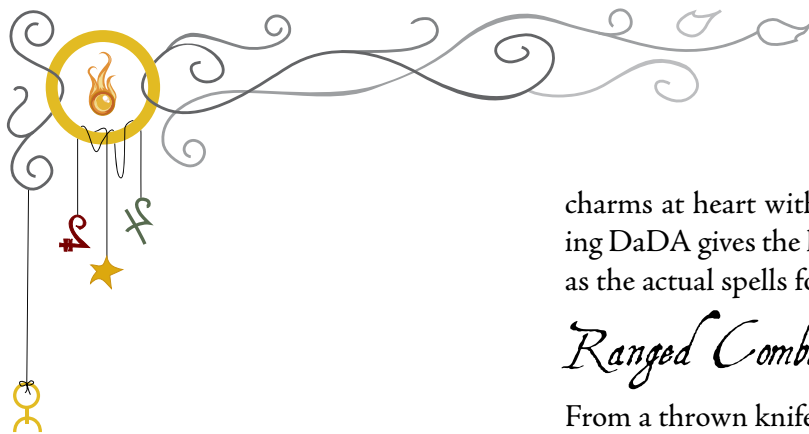
charms at heart with some added elements. However, studying DaDA gives the lore necessary to know what to use as well as the actual spells for each given situation.

Ranged Combat

From a thrown knife and archery to guns and hand-held missiles, this is the skill to do damage at a distance.

Handiwork

All those professions that involve experience but most of all a light touch.

I. You know the tools and which end to hold.
II. You can ask money for some of your better works.
III. You can set up a shop and live off of it.
IV. You are known nationally as a skilled practitioner.
V. Your work is requested across the world.
VI. You are a legend and your work will be remembered across the millennia.

Cooking

What you do in a kitchen. Preparation of food that is both nutritious and tasty.

Drawing

The traditional picture arts. Pencil, oil, water colour etc.
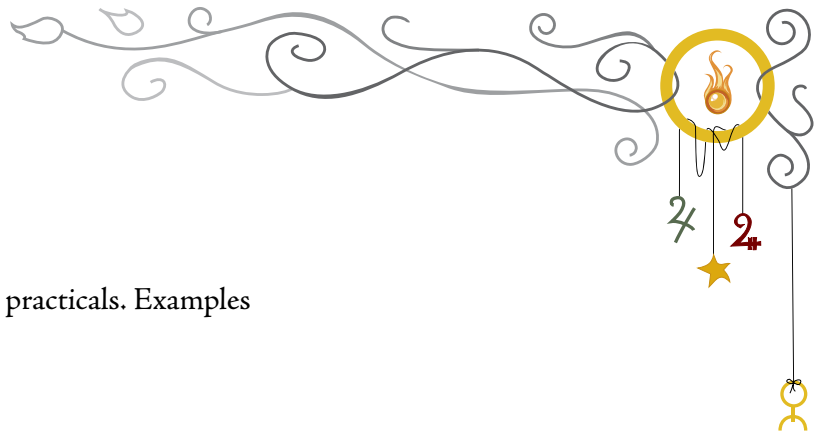
(Material)-working

How to work with a certain material for practicals. Examples include cloth, wood, metal, or paint.

Sleight of hand

You have nimble fingers and can move things with them without anyone noticing. Includes card-tricks and pick-pocketing.

Foreign Languages

When leaving ones home it is quite handy to learn to speak as they do far away. Unlike most other skills, rolls directly to language are not that common. Further, the learning tree for languages looks a bit different from other skill groups.

Purchasing the skill group foreign languages does not teach you to speak a little bit of all languages in the world, but gives you the theoretical background to learn a new language. Purchasing second skill level teaches you a family of languages (Germanic, Roman etc.). Purchasing the third level teaches you a specific language. Beyond that is further refinement into the nuances of the language.

I. You have an understanding for how language works.
II. You can converse about very simple things in a language.
III. You can communicate freely within a language.
IV. You are an expert on the language and perform respected research on that language.
V. You know a dialect of the language to academic detail.

VI. You know everything known to anyone about a dialect of a language.

Magical Arts

The magical arts are primarily used when casting spells, in order to determine how precise the spell comes out. However, they are by their nature Lores, and can of course be used as such.

I. You can perform the most elementary of spells.
II. You have a grasp of the basics of magic and can perform magic in a controlled and predictable fashion.
III. You understand the nature of magic and can freely perform magic to affect your surroundings in your day-to-day life.
IV. You are an expert wizard known around your country.
V. You belong to the worlds elite and can win international tournaments.
VI. You are a legend on the level with Merlin on his best of days.

Charms

Charms deal with the enchantment and conjuring of objects. The field of charms tends to focus on solving the practical and everyday tasks. However, those who master it are known to produce the most powerful protective spells. World class duellists also tend to have a solid background in charms.

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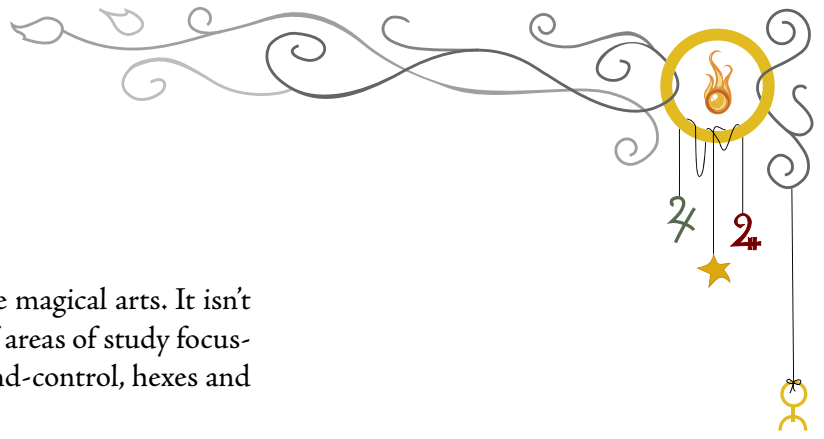
Dark Arts

The Dark Arts are the widest area of the magical arts. It isn't even a consistent art, but a mish-mash of areas of study focusing mostly on immortality, advanced mind-control, hexes and curses.

Divination

Divination deals with seeing the future. It is an inexact science, with a lot of room for educated guesses and interpretation.

Mind Reading

In most communities mind reading is highly restricted and not taught as part of basic education. Even so, most proficient wizards have some experience of the subject, at least at lower levels. This skill also deals with defence against mind reading; that is, how to sense mind reading attempts and how to block such attempts.

Potions

Potions deals with the mixing of magical brews. The art is highly formalized, with exact recipes. Ingredients and procedures vary, and making a potion can take from minutes to months. Potions is a an art for the patient, yet it is unrivalled when it comes to the pure strength and precision of the effects as they can be planned in minute detail and charged with power for months on end.

Transfiguration

The art of transfiguration concerns itself with the art of transforming one object into another. Unlike charms which concerns itself mainly with the adding of properties, transfigu-

ration works with the basic essence of an object and can, at higher levels, change it completely. Transfiguration is, together with charms, considered one of the fundamental disciplines and is generally studied continuously at all levels of wizard education.
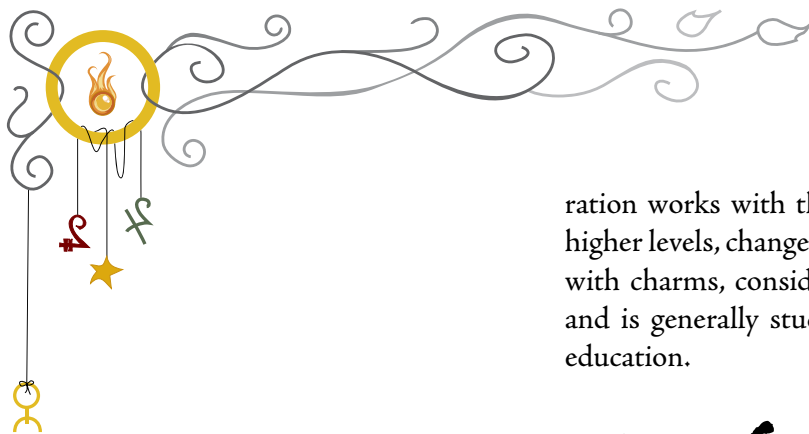
Magical Lore

The magical lores deal with all aspects of the magical world that are not directly related to spell-casting.

I.   You have a grasp of the basics.
II. You are an amateur with routine.
III. You have the skills of a professional.
IV. You are respected across the country for your skills.
V.   You are an internationally known expert.
VI. You are a legend and will be mentioned in the history-books.

Wizard Higher Arts

The baser subjects studied. These subjects are characterized by experience, fieldwork and a light touch. Include Herbology, Care of Magical Creatures and Medical Magic.

Herbology

Herbology is the study of magical plants. It deals with their raising, harvesting and preparation. Closely tied to Potions.

Care of Magical Creatures

The special care required by magical creatures, but also partly applicable to mundane creatures.
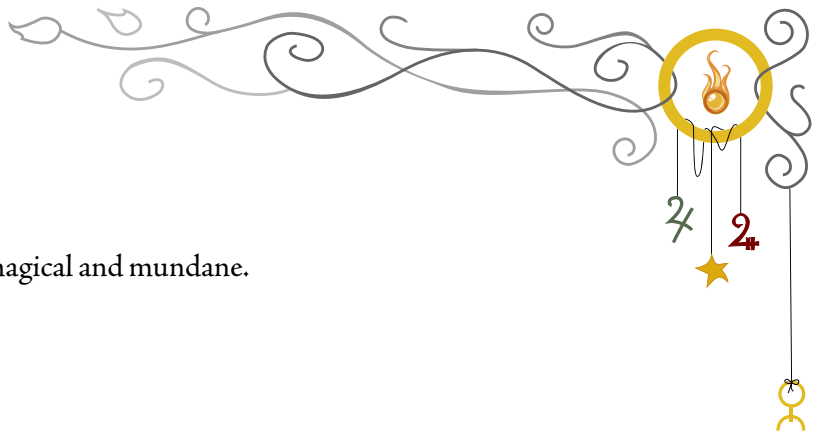
Medical Magic

The treatment of various illnesses, both magical and mundane. Closely tied to Herbology and Potions.

Wizard Intermediate Arts

The in-between subjects studied. These are characterized by study and observation. Include Studies of the Mundane and History of Magic.

Studies of the Mundane

This subject deals with the study of the mundane society. Is is a purely non-magical subject, based mostly on theoretical studies and some field work. Wizards with mundane and half-mundane ancestry are assumed to be familiar with the mundane world and should only study this subject as a pure curiosity. This topic is the only social studies generally taught at wizarding schools.

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History of Magic

The study of the history of the wizarding worlds. The only of the humanities generally taught at wizarding schools.

Wizard Lower Arts

These are the more theoretical subjects studied by wizards. They are characterized by analysis and pure logic. Jestingly called the three 'A's. Include Astrology, Arithmancy and Ancient Runes.

Astronology

Astrology deals with the study and interpretation of the stars.

Arithmancy

Basic magic properties of mathematics and logic.

Ancient Runes

Texts and scrolls do not only hold the power of knowledge, but may at times be enchanted with a power of their own. Ancient Runes deals with learning how to read, understand, and write these magical texts.

Senses

The refined use of a characters natural senses. Unless there is a reason to the contrary, rolls to skills in this category should use Crude Mental as their attribute.

- I. Your senses are in good shape.
- II. You have an impressive perceptiveness.
- III. You have the perception someone who uses their senses professionally.
- IV. You have a renowned perception and can work ass an expert consultant based on your attuned senses.
- V. You have an extreme perception virtually un-matched by anyone alive.
- VI. You are a legend and will be mentioned in the history-books.

Awareness

The art of finding and/or noticing things when not actively looking for them.
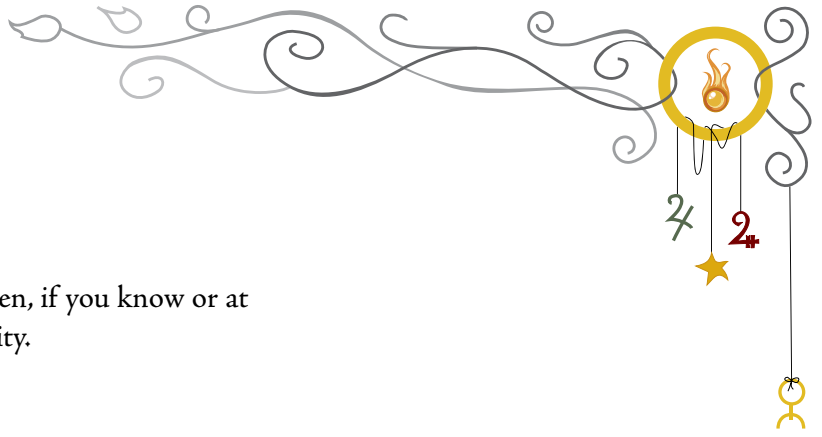
Searching

The art of looking for that which is hidden, if you know or at least suspect it is somewhere in the vicinity.

Tracking

How to find and following the tracks of someone or something that has travelled nearby. It is easier to perform in nature, but not impossible anywhere.

Socialize

This combination of etiquette and charm will get you by in most places. Do be on the alert when in a foreign culture though for those little hints that you are doing something wrong.

I.   Your have a basic understanding for social interaction.
II. You handle people smoothly and without too many hitches.
III. You can give anyone a professional welcome, and hold an interesting and civilized conversation with them.
IV. You skills as a host are famous and can charm even the worst of your enemies.
V.   You are internationally known for your tact.
VI. You are a legend and your parties will be mentioned in the history-books.

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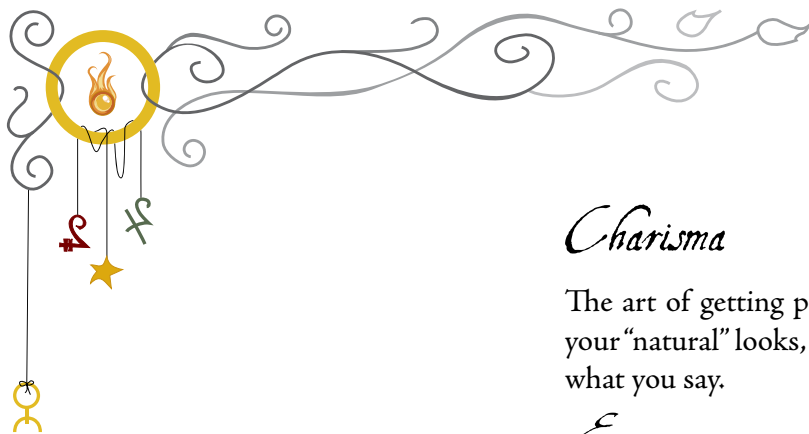
Charisma

The art of getting people to like you. It combines the use of your "natural" looks, the way you use your voice, and of course what you say.

Etiquette

Knowledge of both the written and the unwritten rules of conduct. These rules vary immensely from place to place and from situation to situation, so make sure you apply the correct set to yourself or things can go bad.

Guile

Lying, plain and simple. How to make someone believe something that is not true, or at least not quite as you want them to believe it to be.

Transport

How to get people, goods and yourself from one place to another.

I.   You have come to grips with the basic idea behind how means of transportation work.
II. You are proficient in a means of transportation. If the vehicle requires a license, you can get one.
III. You are a qualified driver. You can get a license to use the vehicle type professionally. Examples include taxi, large trucks, and captaining ships.
IV. You are an exceptionally seasoned driver and your vehicle is simply an extension of your body.

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V. You are a world-class driver and you have the trophies to prove it.
VI. You are an unchallenged world champion and your records will stand fast for years to come.

Broom Flying

The art of flying a broom. Minimum skill allows simple transportation over reasonable distances. Greater skill allows for more fancy flying as well as knowledge of how to travel for a long time without being worn out.

Driving

Driving any vehicle from a bicycle via ships to aircraft. Once the character has reached the intermediate skill level, the character can be assumed to have a driver license for the vehicle type being limited to. Otherwise they don't.

Riding

Mechanical means of transportation have their charm, but every now and then an animal, be it magical or mundane, is the only choice. This is the art of using animals as means of transportation as mounts or in pulling a wagon.

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Use of Nature

This skill group deals with all the ways a mundane makes a living off of nature and the land. Includes both professional activities, as well as the hobby versions.

I. Your have a basic understanding for how nature works
II. You handle animals and nature with ease.
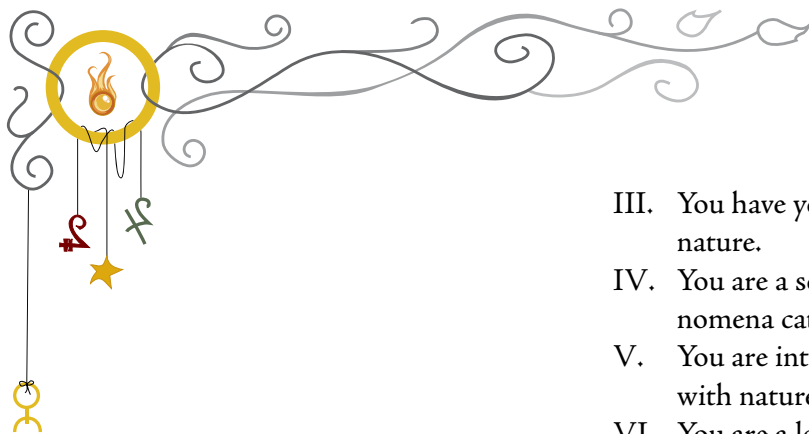
III. You have years of professional experience with nature.
IV. You are a seasoned expert and no natural phenomena catches you unprepared.
V. You are internationally known for your hand with nature.
VI. You are a legend and you will be mentioned in the history-books.

Animal Handling

The raising of animals or livestock, from the family dog to industrial cattle farming.

Crop Growing

The traditional farming of growing plants of fields and harvesting them.

Hunting

Hunting wild animals. Usually focuses on the use of ranged weapons, but not necessarily.

Extended Magical Skills

These are especially advanced skills that can only be learned after certain other subjects have been mastered. In order to purchase these skills, the requirements must first be fulfilled. Then the character pays 16 extra experience points and thus obtains the extended skill. Once learned, there is no progression in these extended skills. However, a character may want to study some related topics. Examples include some knowledge of the animal in question for the animist like what it eats

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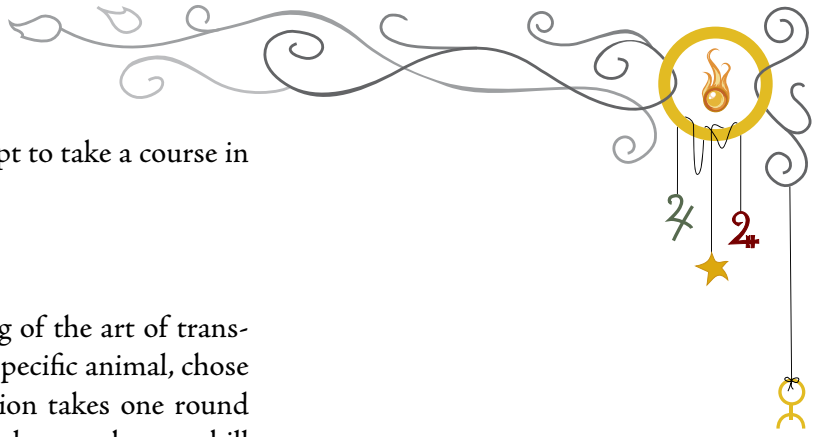
and what eats it. A metamorphist may opt to take a course in fashion.

Animist

You have developed a rare understanding of the art of transfiguration and can therefore turn into a specific animal, chose by your subconscious. This transformation takes one round and requires spending one point of mental status, but no skill roll.

To become an animist, a character must have Charms 3 and Transfiguration 4.

Metamorphist

Metamorphists are similar to the animists, in that they can transform at will. However, they are limited to simple humanoid shapes. Although fairly useful for those in need of frequent disguise or regular fashion make-overs, this gift is rather uncommon. The transformations do not depend require a skill roll but only the spending on one point of mental status. If the intent of the transformation is to take on a very specific look, a roll to an appropriate artistic skill is required.

To become a metamorphist, a character must have Transfiguration 3 and Charms 4.
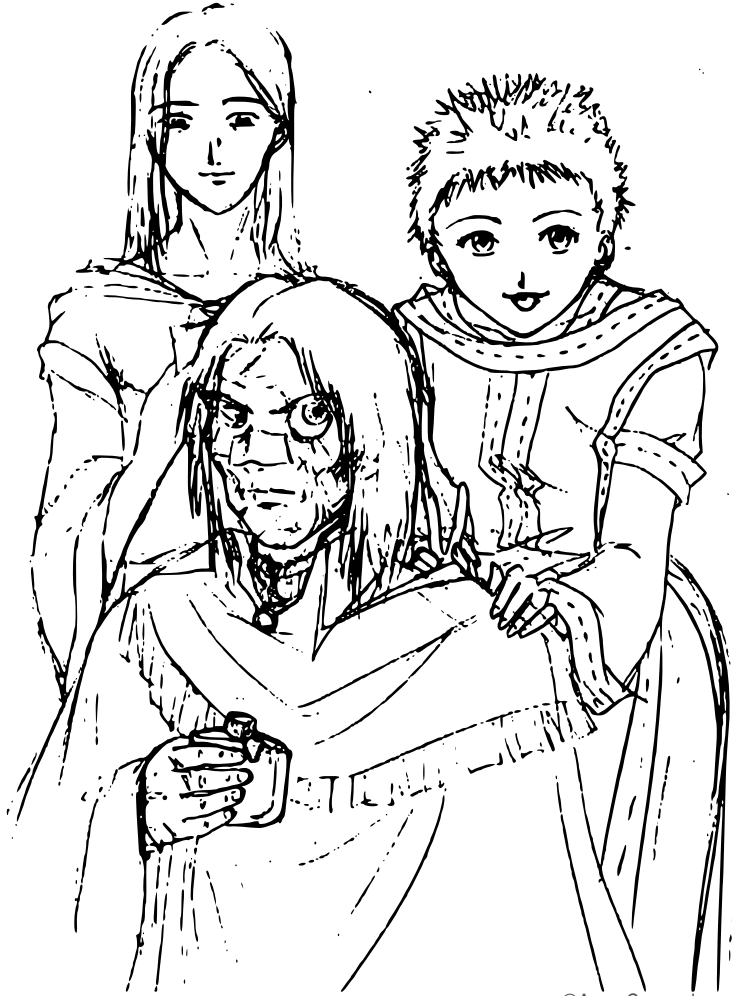
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Skills
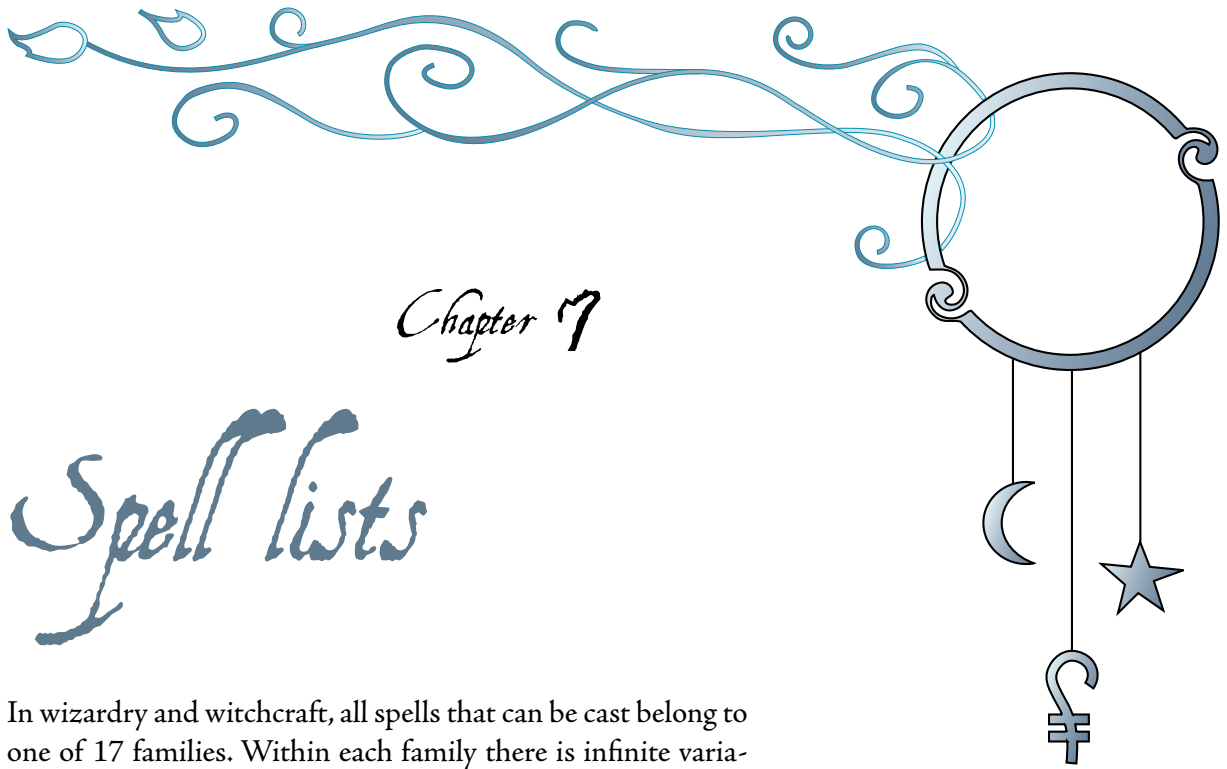
Chapter 7

Spell lists

In wizardry and witchcraft, all spells that can be cast belong to one of 17 families. Within each family there is infinite variation. Here is a presentation of each family as well as the most common variants. For each variant is also stated what subject they belong to and when they are learnt. The difficulty of a spell depends on its prerequisite skill. As seen in the table Spell difficulty, a spell with minimum requirement Charms 3 has a difficulty of 9. If there are more than one prerequisite, use the highest one.

Conjuration

These spells summon objects from thin air. Remember that a witch or wizard cannot summon an object they could not afford to buy.

- Refilling Charm: Causes a container to refill with whatever liquid it was originally holding. This only works if there is still some liquid left that hasn't dried. If attempting this spell on a potion, the container will

refill with something that looks and tastes just like the real thing, only has no magical effect. Transfiguration 3.

- Basic Conjuring: Summons any small item from thin air. Transfiguration 4.

Counter-spells

These spells are used to instantly cancel a spell. It can be used to cancel an active spell regardless of who cast it, or to stop a spell being cast by another wizard before it is completed. See the section on combat for details on how to cancel other wizards' spells. Counter-spells are always cast using either the same skill and difficulty as the spell they target.

- Finite: This spell kills another spell which is currently active. Defence 1.
- Hex Deflection: This spell cancels a spell while it is being cast. Defence 2.
- Protego: The Shield Charm. This spell instantly summons a shield against physical objects around the caster or a target. Add the margin of success to the targets armour. Defence 3.
- Obsidation: The field of blocking ones mind against mental intrusion is one not taught to the general public, but most adult wizards have some familiarity with the subject. Defence 4.

Dark Arts

The dark arts are by far the widest category of spells. The pure combat spells are the only ones generally taught, however.

Spell difficulty

Max requirement skill level	Difficulty
1	7
2	8
3	9
4	10
5	11
6	12
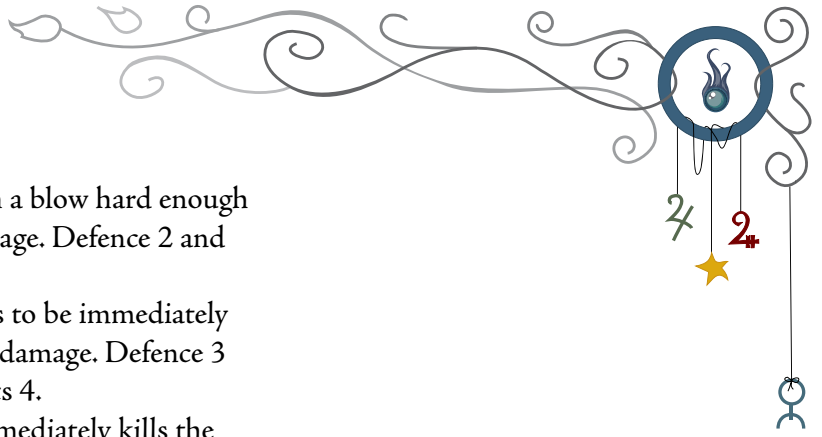
- Crushing hex: Hits the target with a blow hard enough to break bones. Does Cutting damage. Defence 2 and Transfiguration 3 or Dark Arts 3.
- Slashing hex: Causes deep wounds to be immediately cut into the victim. Does Gashing damage. Defence 3 and Transfiguration 4 or Dark Arts 4.
- Killing curse: The killing curse immediately kills the target, be it a wizard or a beast. Dark Arts 5.

Destruction spells

These are the spells to destroy objects. They are mostly used for combat, but can also be used for garbage handling.

- Reducto: This spell is used to blast any solid, dead object into pieces. It leaves only a pile of rubble left. Transfiguration 2.
- Evanesco: This spell makes objects disappear completely. It can only be used on dead objects. If the objects truly disappear or if they simply end up somewhere very, very far away is still open to debate. Transfiguration 3.

Fire charms

Fire and light have always been the staple effects of wizards and witches. Fire has the disadvantage of being easy to cool down which is why the spells have never been a large part of combat.

- Light charm: This charm creates the target to emit a bright light. Charms 2.
- Hot Air Charm: Causes hot air to stream out of the end of the caster's wand. Charms 2.

- Fire Charm: This charm causes torch-sized flames to spring from the target. These are real flames and will ignite the targets surroundings. Does bruising damage when used as an attack. Charms 3.

Healing spells

Whenever someone gets hurt, the best thing to do is to fix them.

- Shock relief: A medicinal spell which treats the patient for shock. Medical 2.
- Minor Healing Spell: Heals wounds and causes the skin to knit back together. Causes either the entire first row or second row on the physical status chart to heal instantly. Medical 3.
- Major Healing: Heals bones and gashes and causes the entire third or entire fourth row to heal instantly. The effects are exhausting, though, and the character looses a fatigue level from the third row. Medical 4.

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Hexes

These spells are combat spells, only they do little or no damage. Even if they are fairly harmless, and thus taught early in school, with timing some of them can be used during serious combat to devastating effect.

- Babbling Curse: Causes the victim to babble nonsense. Charms 1 and Defence 2.
- Tickling charm: Sucessfully tickles the target. Charms 2.
- Trip Jinx: Causes the victim to trip over. Defence 2.
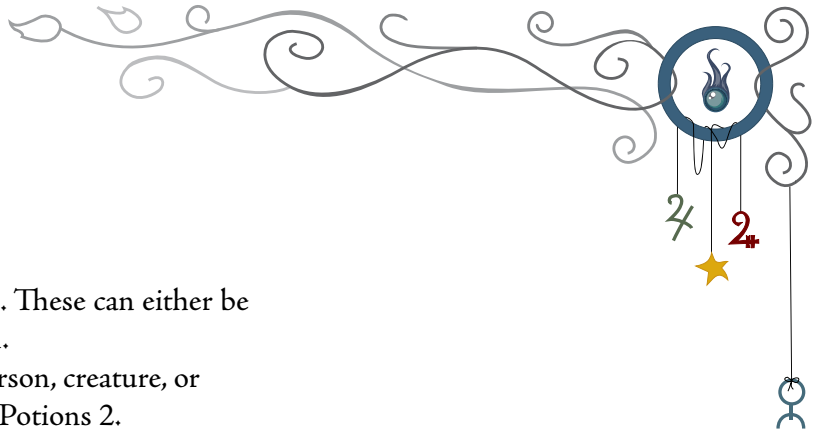
Illusion spells

These spells create projections of objects. These can either be made of sound or images, but never both.

- Silencio: This charm forces any person, creature, or object to fall silent. Charms 2 and Potions 2.
- Disillusion: Hides an object. It is completely invisible and casts no shadows. Charms 3 and Potions 3.
- Illusion: Creates visual projection of an object. Charms 4 and Potions 4.

Living Transfiguration

This family of spells affect living objects in different ways.

- Toenail Growth: Causes the victim's toenails to grow alarmingly fast. Most probably invented by a very bored student. Transfiguration 2.
- Cosmetic enhancement: This spell is used to change someone's physical appearance, permanently. A roll to a relevant art-skill dictates the aesthetic results. Transfiguration 3.

Matter transfiguration

This family of spells transform dead objects to other dead objects.

- Reparo: Mends the target object. In order to successfully repair the object, it must only be slightly broken, and no major pieces may be missing. Transfiguration 1.
- Switching: Change any small or medium-sized object from one thing into another. The limit of

wealth limits what objects can be transformed into. Transfiguration 2.

+ Locking jinx: Seals doors. This causes the door to weld shut, meaning it must either be opened by magic or a battering ram. Transfiguration 3.

Mind intrusion

These spells read and alter the minds of the target. Only creature and human targets can be affected.

+ Confundus Charm: Confuses the target. The target looses its first action to be resolved after this spell is completed. Mind Reading 2.

+ Possession: Possess another being. That being can now be influenced to do as the caster wishes. The character cannot be forced to do a self-destructive or very self-countering action. Mind reading 3.

+ Mind reading: Read thoughts from the target as if from the diary of that person. Mind Reading 3.

Movement spells

These spells move objects, plain and simple.

+ Floating charm: This spell can be used to float around small objects. There is only minimal control over movement direction and high speeds can not be achieved. Charms 1.

+ Summoning charm: Summons an object that the caster is sympathetic with. The object comes flying at high speed, possibly breaking through lesser obstacles. Charms 2.
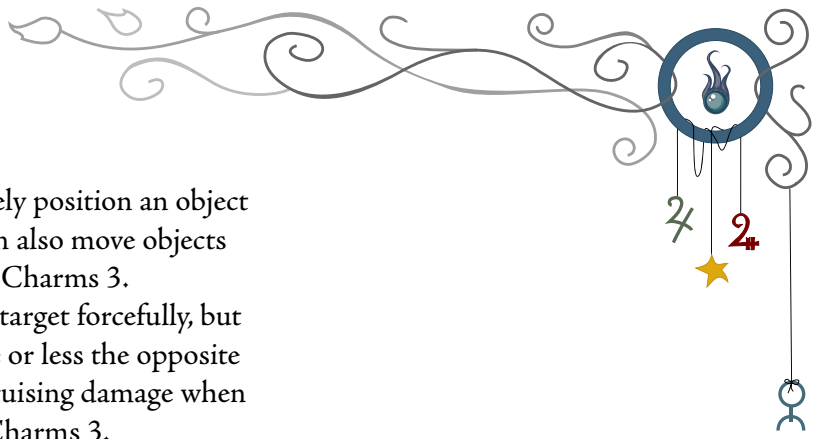
- Placement Charm: Used to remotely position an object with a high degree of accuracy. Can also move objects with high speed and great control. Charms 3.
- Blasting Charm: Throws back the target forcefully, but without control of direction. More or less the opposite of the summoning spell. Causes bruising damage when used as an attack. Defence 2 and Charms 3.

Revealing spells

Seeing things that are not visible to the naked eye is routine whenever something foul is going on.

- Sensing: This spell senses if the target is hiding something. Example include drawers, hollows or invisible texts. Can only be used against dead objects. This is resolved like a counter-spell with a +2 bonus to the caster. Charms 2.
- Prior Incantatem: Senses if a spell has been placed and if so, what the spell was. This is resolved like a counter-spell. Defence 3.
- Anti-intruder Jinx: This spell will detect if anyone attempts to pass a boundary defined at the time of casting. Potions 3.

Teleportation spells

The teleportation spells are used to teleport people across long distances. Teleporting large objects seems to be quite tricky for some reason.

- Portation: This is the standard teleportation used by most adult wizards. It allows instant teleportation to any portable position regardless of distance. If the

wizard has access to a map made specifically for portations, it can be used to go to places they have never been before. Charms 3.

* Portus: This spell is used to turn an object into a portations key, thus allowing anyone, mundane or wizard, to use it to teleport to a given destination. Potions 4.
* Unortable Charm: Used to make a location unportable so a wizard can not teleport there. Charms 5.

Skill quick-list

Here are all the spells above, but sorted by their minimum requirements.

Charms

I. Floating charm, Babbling Curse (with Defence 2)
II. Summoning Charm, Light Charm, Hot Air Charm, Sensing, Silencio (with Potions 2), Tickling charm
III. Placement Charm, Blasting Charm (with Defence 2), Portation, Fire Charm, Disillusion (with Potions 3)
IV. Illusion (with Potions 4)
V. Unportable Charm

Transfiguration

I. Reparo
II. Reducto, Switching, Toenail Growth
III. Evanesco, Locking Jinx, Refilling Charm, Cosmetic Enhancement

IV. Basic Conjuration, Slashing Hex (with Defence 3)

Potions

II. Silencio (with Charms 2)
III. Anti-Intruder Jinx, Disillusion (with Charms 3)
IV. Portus, Illusion (with Charms 4)

Defence

I. Finite
II. Hex Deflection, Babbling Curse (with Charms 3), Trip Jinx

Fleur

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Spell Lists

List of Sections

Character Sheet

Name:
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Story:
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Player:
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Concept:
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External Persona:
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Internal Persona:
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World View:
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Lineage:
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Familiar:
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Age:
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BACKGROUNDS

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VIRTUES AND VICES

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ATTRIBUTES

Crude Social	OOOOOO
Efficient Social	OOOOOO
Fancy Social	OOOOOO
Crude Mental	OOOOOO
Efficient Mental	OOOOOO
Fancy Mental	OOOOOO
Crude Physical	OOOOOO
Efficient Physical	OOOOOO
Fancy Physical	OOOOOO

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PRIDES AND DARK SECRETS

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Unfocused   ●□ O□ O□ O□ _1_
-1 Disoriented ●□ O□ O□ O□ __
-2 Weak   ●□ O□ O□ O□ __
-4 Apathetic ●□ O□ O□ O□ __

Winded   ●□ O□ O□ O□ _1_
-1 Tired   ●□ O□ O□ O□ __
-2 Exhausted ●□ O□ O□ O□ __
-4 Fainting   ●□ O□ O□ O□ __

Bruised   ●□ O□ O□ O□ _1_
-1 Cut   ●□ O□ O□ O□ __
-2 Gashed   ●□ O□ O□ O□ __
-4 Dying   ●□ O□ O□ O□ __